MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

V.N. KARAZIN KHARKIV NATIONAL UNIVERSITY

M. A. BALAKLYTSKYI

IMAGE JOURNALISM

Educational and methodical manual

for students of the specialty "Journalism"

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The educational and methodical manual presents a whole picture of the components of photojournalist qualification: acquaintance with photographic equipment, basis of the photographic image layout when shooting, understanding the genre varieties of press-photos, basics of the skills of photo editor, requirements for photographer as a self-employed specialist and a labor market participant, as well as the initial steps towards culturological analysis of photo image. All questions are developed taking into account the specifics of journalistic creativity within the framework of the photojournalist activities, the material presentation is based on the latest concepts of Ukrainian and foreign socio-communicative sciences. The most important subjects include the tasks to prepare for practical classes and for independent work of students.

The publication reflects the main provisions of the educational special course "Image Journalism" and is intended for students of the specialty "Journalism".

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EXPLANATORY NOTE

Discipline "Image Journalism" in the system of specialists training

In spite of massiveness of TV-audience, the stationary image has its own recognized benefits. It is better remembered and more spectacular than the animated TV-image, because it fixes visually and logically uppermost moment of a socially significant event. Newspapers are massively switching to colour printing, and the Internet provides theoretically unlimited area and functionality for the photographic support of journalistic reports. This leads to the serious attention of the journalism departments to training of specialists in the press-photo.

Photojournalism as an integral part of modern socio-communicative space potentially involves studying it in close *connection with other disciplines* – in particular, with journalistic ones. When teaching the course "Image Journalism" the knowledge of students in optics, physics, culture science, art studies, psychology, aesthetics, and philosophy of culture is actualized.

This course is closely related to the disciplines "Journalism Fundamentals", "Information Science Fundamentals", as well as it precedes the disciplines "Psychology of Journalistic Creativity", "Sociology of Mass Communications", "Fundamentals of Advertising", "Theory and History of Social Communications," "Information Genres", "The Technique of Publication Design", "Fundamentals of Telejournalism", "Information TV", "Analytical-Journalistic TV", "Artistic-Journalistic TV".

Subject of the special course "Image Journalism"

"Image journalism" is one of the important disciplines, the subject of which are the components of the photojournalist qualification. It includes acquaintance with photographic equipment, the basics of layout of photographic images when shooting, understanding of genre varieties of press-photos, basics of the skills of photo editor, requirements for photographer as a self-employed specialist and a labor market participant, as well as the initial steps towards culturological

analysis of photo image.

The educational discipline "Image Journalism" is taught in the first semester for students of full-time and part-time departments. The discipline ends with a test.

The purpose of teaching the discipline is to study the basic concepts of the photojournalism theory, to develop the skills and abilities for correct and effective use of theoretical knowledge in practice, to understand the peculiarities of the current mass and information situation in the world and in Ukraine and the place of image journalism in it. The "Image Journalism", being in the bulk of disciplines, is aimed at mastering the practice of journalism; it should ensure that each student develops the skills of creating photographic materials for print and online media, using and positioning them on a sheet and web page.

The main tasks of the discipline are:
- to acquaint students with photojournalism as one of the spheres of socio-communicative creativity;
- to reveal the potential opportunities of using the theoretical and practical knowledge and skills in the sphere of photojournalism;
- to achieve mastering of the basic concepts, terms and techniques for creating, editing and post-publication evaluation of press-photos;
- to provide students with knowledge about the structure, main directions and forms of activity of photojournalist as one of the main participants in the modern socio-communicative process;
- to ensure that students are aware of the photographic image as an integral part of modern socio-communicative space;
- to teach students to use the acquired knowledge in various forms and aspects of the photojournalist work in practice;

- to acquaint students with photographic equipment and optics, to teach them to master it;

- to study the main functions and tasks of photojournalism;

- to acquaint students with pictorial forms of photograph;

- to teach students to make photo composition;

- to give them the basics of lighting the subject as one of the pictorial methods of photography;

- to acquaint students with creative problems of photojournalism, especially in working with informational genres;

- to teach the basics of photo editor's work;

- to give the business principles of photojournalism;

- to acquaint students with the principles of culturological analysis of photographs.

After studying the discipline a student is to

know:

- the portrait of photojournalist profession;

- functions of photojournalist;

- photographic equipment and optics;

- the concept of photographic genre;

- still composition;

- lighting when shooting;

- image tasks of photography;

- the place of photojournalism in modern mass-information processes.

be able to:

- use the acquired theoretical knowledge in practice;

- apply a scientific approach to the analysis of photographic works;

- choose the appropriate genre according to the subject and objectives of the coverage;

- take pictures in different genres;

- accompany photographs with the corresponding texts;

- know the rules for placing illustrative material on a newspaper cover.

COURSE PROGRAMME
«IMAGE JOURNALISM»

Subject 1
Photography: introductory recommendations

The word "photography" itself indicates the way of action: writing with light. It is possible if you use a device called a camera.

The camera consists of four principal elements. 1) The box insulates against excessive light, as well as moisture and dust. 2) The object lens with the help of the lens system and the aperture passes and focuses the required light. 3) The shutter regulates the time when the light passed and focused by the object lens will fall on the photosensitive material (in digital cameras, the role of such material is performed by the matrix). 4) The photosensitive material perceives the light passed by the object lens and the shutter and fixes it (in the case of a matrix, it converts it to a digital file and stores this information on a memory card).

Interchangeable object lenses of the mirror camera enable close-distance shooting of large objects (wide-angle lenses), close objects shooting with a minimum of visual deformations (normal object lens), the ability to fill the frame with a fragment of a remote object and make the background unsharp (telephoto lenses). Modern lenses are equipped with a digital image stabilizer, which reduces the risk of unsharp photograph. The lens hood (object lens attachment) is designed to prevent flares and ambient light when shooting under difficult lighting conditions. It is necessary to install an ultraviolet filter as a protective one.

Flashes are used under conditions of insufficient light, when shooting fast-moving objects, as well as the working lighting in photo studios. Built-in flash activates external flashes. The external flash is usually fixed to the contact "hot shoe" and the head with a side reflector is turned in the right direction.

The battery holder doubles the battery life of the camera and allows one not wrench one`s wrist when shooting vertical frames. This is an important accessory for reporters and travellers. It should be remembered that at low temperatures, the batteries discharge significantly faster. You should always have a spare memory card. You should also collect money for interchangeable camera.

The tripod should be taken when shooting with a telephoto lens, long exposure, at low light conditions.

Photo equipment is transported in a hardshell case, and it is worn in a camera bag. When shooting, the interchangeable object lenses are put in the pockets of a special vest.

The expenditures for photo equipment should be justified during its warranty period.

Photographers should be warned against excessive reliance on graphical programs like Photoshop. These programs are designed for designers, not for press-photographers. Henri Cartier-Bresson, the father of contemporary photojournalism, spoke even against framing the photographs, without mentioning the deeper interference with the existing picture. The Western photojournalist community seeks to protect its publications from fake images. Therefore, the change in the actual content of the image can be taken as a fake.

It is the case in point when in 2010 the jury of the most prestigious photojournalist contest World Press Photo disqualified Ukrainian photographer Stepan Rudyk for interference with the content of one of the photos submitted for the competition. The disqualification is that the author will not be awarded the prize (then he ranked third), his works will be removed from the site and exhibitions of the contest.

Lighting when photographing

"Lighting effect" is a complex use of technical, visual and compositional lighting tasks.

Types and methods of lighting the subject of shooting. Due to the reflection of a different amount of light, objects will have different brightness. It depends on the texture and colour of the surface, the angle of light incidence, the direction of its reflection.

Lighting directions:

1. front lighting — badly reproduce the space;
2. side lighting — many variants. It creates own and drop shadows. Use reflectors to illuminate the shadow surface.
3. front-side lighting — large parts of the object are spotlighted;
4. back-side lighting — shadows prevail;
5. back lighting — contours, light halo.

Principles of light conditions.

Directional light is the basic one. Fill light is shadow clarification. Back lighting is contour.

Periods of natural lighting:

1. Effective lighting – the solar angle is from 0 to 15^0. It is not favourable time for shooting: low light, high contrasts in light and colour.
2. Normal lighting – the solar angle is from 15 to 60^0. The most favourable time for shooting: high lighting, low contrast, constancy of the spectral composition of light.
3. Skylight — the solar angle is above 60^0. The most unfavourable time for shooting: the high difference in lighting of horizontal and vertical surfaces.

The best lighting is sunshine and partly cloudiness.

Practical recommendations[1]:

To start, simply take shots from different sides and height and do not forget about close-up.

The most used modes and camera settings:

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[1] The paragraph is based on the material of the manual: Лыженков Андрей. Практическая фотожурналистика. — Тула, 2010. — 107 с.

- light sensitivity (ISO). The higher the number, the worse the image quality, however, it is possible to shoot under adverse conditions;

- shooting mode "A" (Aperture Priority), "T" (Shutter Priority), "M" (Manual Exposure). Aperture and Shutter are the most important exposure parameters that determine the possibility of different types of shooting;

- white balance (colours must be natural);

- focus mode;

- autofocus point;

- exposure metering mode (evaluative or matrix one, centre-weighted, partial, spot metering…)

- exposure compensation;

- shot change mode (single shot, series of shots, automatic shutter release).

Learn to shoot in RAW format because it provides much more opportunities for post-shooting processing of images than JPEG.

The photographer always lacks some other object lenses. Start working with a standard zoom lens.

Do not spare the shots for doubles. And never leave the camera.

Why should one spend a lot of money on professional photographic equipment? Because it has bigger operational life, it allows working under difficult conditions (rain, dust, high or low temperatures, poor lighting). However, it is expensive, cumbersome, attracts the attention of characters of shooting and thieves. Therefore, the best camera is the one you know best.

Learn to hold the camera correctly: press it to the forehead, toughen your hands, tighten the strap, look for something to rely on. If you need long exposure, place the camera on the ground, stone, wooden chump and use automatic shutter release. You should press the shutter release button as gently as possible. The monopods (supports on one leg) are popular with reporters.

The use of the flash gives the brightness and sharpness of the photographed objects, however, it violates the scene atmosphere, introduces an

element of intervention and setting, destroys the light-and-dark pattern of the surfaces. Therefore, one can use the flash also as fill light, make more doubles, use a high-aperture lens.

The reportage should have a close-up, medium, and general camera shots.

Shooting through the foreground and selective sharpness create the effect of observing something important.

Add to the boring static situation (especially the landscape and architecture shooting) a dynamic object — usually a passer-by or a car.

The middle ground in the photograph may have an important meaning. Therefore, it is necessary to monitor what is happening behind the main object of shooting.

Try also to shoot "not best-looking" side of the event, go behind the "decoration".

A word at the photograph is an extremely powerful tool for influencing the viewer. No caption is compared to it. The text in the frame sharpens the image message.

In newspapers, photographs are cropped very closely. However, space in the shot can act as overmat, becoming an accentual background for the main scene. It can also be used to place a title or text, which makes it possible to make original page layouts.

Duplicate elements dramatically increase the image meaning. This is like a "squared number". The elements themselves can be not only objects but also properties of these objects. Continual objects form a rhythm that intensifies the image. But the rhythm in the reportage does not have to be geometrically accurate. The pictures, where the alternate elements bring the reader's view to an important element for which the photo was taken, look good.

The conceptual unification of the foreground and background is also a fruitful method. The foreground object has the ones properties, the background object – the others. With their visual combination one obtains a clear logical expression.

Panning is a very effective shooting method. The photographer moves the camera along the movement direction of the object. Sometimes the panning is used when it is necessary to show the dynamics of the situation. This technique makes it possible to shot a moving object sharply in low light conditions, as well as to separate the object from a colourful background.

The final stage of movement, transition from the one phase to another is a favourable photographic moment. At such moments, the person stays immobile, which makes it possible to shoot in poor light conditions and at the same time obtain dynamic pictures.

An incomplete action, captured in the intermediate phase, sometimes turns out to be much more dynamic and more successful than the fixed action.

It is extremely important to thoroughly document the photo archive as early as possible, so that you could find the right person in the old photographs a few years later. To do this, you should immediately input the date of shooting in the photo file's name when copying it to a computer, as well as note the circumstances, key words, positions and names of the persons that were shot.

Ethics of photojournalism

Do not interfere in the course of events when shooting a photo-reportage.

Do not interrupt the work of your colleagues, even if "you are not to blame, that they are late and took a disadvantageous position." Tomorrow you will sure find yourself in a similar situation.

Apply a "hidden camera" shooting only in the extreme case, so as to avoid giving the impression that you spy on someone.

In a critical situation when your help is needed to save lives or human health, leave the opportunity to make unique shots and provide your help. If there is someone to hand in the camera – do this, having shown where the shutter release button is located. As a result, you will save the equipment and maybe get a more or less presentable picture from the scene.

The process of shooting physical disabilities of people may be much more (emotionally) painful process, than the publication of the photograph. Such shooting should be prompt and extremely correct.

Even for a strong purpose, do not misrepresent a collage or retouched photo as a reportage shot. You will show yourself as a faker and damage the reputation of publication (if there is something to damage).

Do not promise to send photos to the characters of your reportages – it is likely that you will not find the time for it.

Always try to get a permission for shooting in private premisses/establishments from the owner or his authorized representative. In most cases his verbal agreement over the phone is sufficient. Having shown the official press ID to the security service and having called the name of the great boss who had allowed the shooting, you will shoot comfortably and the security will oversee your actions with the feeling of a duty fulfilled. Competently prepared business cards often rescue in such negotiations/reconciliations. Always take them with you; it is a decency for a journalist.

Do not take pictures with weapons in your hands unless you are a military photojournalist in uniform.

Do not make generalizations using single facts. In fact, it is not a lie, but such extrapolation can become unintentional misinformation. Just a few ill-considered phrases under the picture may completely ruin the concept of the real situation that you tried to convey to the reader.

If you do not know how to do (doubt whether your act will be ethical), listen to the voice of your own conscience.

Copyright in photojournalism

Copyright is quite complicated issue from the legal point of view. Be sure to read the basic provisions in this area and, if necessary, consult with the specialist of Copyright Protection Organization or the Legal Aid Media Centre.

Always stipulate on which rights you transfer/sell your work to publication. For example, be sure to warn or stipulate in the contract that this

shot is for one-time publication and only in this edition. After all, you as the author have the full right to publish it somewhere and get a fee for it. If editor claims to exclusive publication, then he has to buyout this right from you.

Keep the originals (it is not important, whether it is a negative or output file from a digital camera) – then in a conflict situation you will have a chance to defend your rights.

If you doubt authorship of the photo (for example, who is considered the author, you or a young journalist you asked to press the button), give two surnames.

Value your work and make everyone, who works with you, respect it.

Security rules for photojournalist

Even the best shot is not worth your life.

Always take an unbiased look at the risk of losing photo equipment and the opportunity to earn a comparable fee for this shooting. Create a reserve fund to replace the equipment.

Never take up weapons at work (for example, during a business trip to the "hot spot"). You automatically turn from an outside observer to someone's enemy.

In risky expeditions take care of personal protective equipment and for your own photographic equipment.

Do not forget about the rules of information security, adopted in your editorial board or dictated by the current situation.

Do not neglect the elementary rules when shooting: do not shoot moving backwards; do not shoot without a hermetic soft box during a dust storm or heavy rain; do not sit in a boat without having a hermetic bag for the camera case; do not shoot from the open hatch of a helicopter without a safety belt; do not shoot with electronic camera in strong electromagnetic fields (for example, under the power transmission line-500).

The camera strap should be slipped over your neck or twice wrapped around your forearm.

Subject 2
Basics of photo composition [2]

Photojournalists, photographers-professionals often use such compositional techniques:

• conciseness (simplicity) of the composition;

• golden ratio;

• directional lines in the photograph;

• balancing elements of the composition;

• natural frame;

• separating the main object from the background elements;

• rhythm.

Composition of shot is a combination of individual elements of work in a single artistic whole, where the content is most clearly revealed in a particular visual form.

The part of the shot that most of all grabs viewer`s attention by its expressive form is called the visual centre. The part of the plot, using which the photographer wants to express the main thing in the image content is called a meaningful centre. In other words, the shot will be well arranged if the visual centre will be the meaningful one. The rest of the image must obey the meaningful centre, emphasizing its expressiveness. For this, the main element of the composition must be highlighted in comparison with the background and other minor elements. In this manner we determine the plot-semantic centre of the image.

The ways to achieve this effect:

- luminous power direction;

- line (avoid clear horizontal/vertical lines – independent parts of the image, especially with tonal contrast);

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[2] The paragraph is based on the material of the manual: Горевалов Сергій. Фотожурналістика в системі засобів масової комунікації: єдність слова і зображення: Навчальний посібник. / Горевалов С., Зикун Н., Стародуб С. – К.: Київський міжнародний університет, 2010. – 296 с.

- light and shadow (conveys emotional expression);

- tone, colour and contour (lighter and more blurred) – the aerial perspective. For this purpose it is necessary to compare close and distant subjects in the frame;

- size (decrease with distance) — linear perspective;

- contrast: scale, light and dark, bright and flat, sharp and blurred, symmetry and asymmetry, statics and dynamics;

- colour — is a colour grade unity.

Photo image formation

Cultural context when considering a photo – vision of the photo image as a picture. The photographer training involves organization of the material on the picture plane, creating a clear design of the image.

The camera sees all the picture elements equally clear, which dictates the need to select objects when included in the frame.

Three-dimensional space should be conveyed by two-dimensional image.

You need to choose the main, characteristic detail.

Compositional decision of the frame may be a staged one (still life) or a chronicle one.

Search for a shooting point: distance from the shooting subject, camera placing height, central position of the camera.

Main rules of composition: the main object is at the intercrossing of the minor ones; some minor objects should "lead" our view towards the central one; the central object or part of it must contrast with the background.

Distance to the shooting object. Shot

The image scale is a way of selecting the material. Plans: foreground, middle ground, background.

The general shot is a remote point, large spaces, a shooting object as a whole. Good material for such a shot are landscapes, architecture, field works, mass meetings.

The middle plan is a concrete person, a certain moment of action plus an environment, a background.

Close-up — portrait. Shoulders, arms, head, face. The spiritual world of a person. Dynamics — the life of the image, internal tension. Emotional expressiveness of a gesture. More free space in the sight direction.

Extreme close-up — a typical, characteristic detail, a fragment by which the general can be judged.

Height of the shooting point

At eye level. Others are low and high points. Horizon line rises or falls.

The low point is monumentality or, conversely, humour. Unexpected look at things. Sport: jump height. Release the frame from the background overloaded with details and project the object to a quiet sky background.

Top point: objects diminution. Figures clearly distinguished on the horizontal surface of the earth. Psychological assessments of the situation. Expressive demonstration of wide space and identification of figures and objects in it.

Unusual perspective — angle. Angle shots are distinguished by the emphasized perspective descendings of verticals, prominent foreshortenings, vertical lines shortening.

Determining the shooting direction

The central point is the front composition. General view of the object. Stability, calm, neutral mood. Monumentality, static, rigour. Loss of the space depth — plane composition.

Point diffusion to the right or the left — volume, spatiality, side points of convergence, frame depth, emphasizing details. Place the main object on the line convergence.

Further diffusion of shooting point to the side — diagonal composition. The main lines are oblique, unstable and dynamic. Sport, dynamics. "Presence effect".

Photocomposition elements

Studies show that the eye does not smoothly survey the object's contour, as it was once considered, but makes jumps, instantly shifting attention from one detail to another. The eye instantly finds the so-called points of the greatest informativeness and moves from one point to another. In a second there are 3-5 such jumps. One should distinguish between quick spontaneous jumps and jumps with a longer fixation at some point. The latter is probably connected with the thinking process, the process of understanding, "reading" the image.

The eye first finds the points of maximum curvature of the contour, as well as the points of intercrossing of different contours, they tell about the object position in space. On the face it is eyes, nose and lips. Human figure is always more important on the background of inanimate objects. Attention is drawn to the meaningful centres and areas of the greatest contrast. The eyes` movement reflects the processes of human thinking. The algorithm of reading the image reveals the way of thinking of the viewer.

Frame is the main component of the frame.

Composition expresses the content, meaning, and message of the frame. The form is its only rational plan. In any spontaneously arising combination of reality objects, the eye tends to find an organization, some sort of order, regularity, whether it be stones on the ground, cracks in plaster, clouds in the sky, or people on the street. Compositionality is inherent in the photographic way of vision. The image frame is the line separating important and unimportant, essential for the content and unessential. The frame immediately acquires a special status. It is dedicated to viewing, understanding, and comparing the parts. A special reality is before us. Here the time has stopped once and for all. So, we begin to look for meaning in it.

The frame is a sign of a picture as an integral closed world, where everything is necessary and there is nothing superfluous.

Layout is arrangement of elements, filling the frame. Compositional solution of the frame is the introduction of meaning, aesthetic and rational message.

Vertical and horizontal, the main factors of spatial experience of a person, must enter the image plane. Most often, this is the borders of the frame plane. Vertical is an image of our vertical existence on the surface of the earth, invisible gravitational lines. Horizontal is a line connecting the pupils centres of human eyes. Rudolf Arnheim states that "the horizontal direction denotes the world of its person`s own actions; all the horizontal directions are aligned with each other, they form a plane that evenly extends in all directions." Vertical and horizontal as if the reference system in relation to which the rest of the directions are given.

The vertical expresses the state of action, the overcoming of gravity, the horizontal — calm, something stable. Left and right parts of the image are unequal, as well as the top and the bottom of the image plane are unequal.

Horizontal format is more narrative, the vertical one corresponds to the active action. The most active line in a rectangle is a diagonal, it is the longest and the most dynamic one.

The space perception is formed by the gradual decrease of visually perceived properties of surface (perceptual gradients). The sizes of objects vary, the intervals between them, colour, brightness, illumination or expressiveness of structures are changing.

The image plane is perceived as a cave, the edges of which are attached to the frame, and the central part moves off into the depth. In a flat frame there should be depictive signs of the depth. The dark one is perceived as closer than the light one. A white circle on a black background will be perceived as a hole in the black surface. The black circle on a white background is like a circular object that is closer to the viewer than a white background. One more method is in that the distant objects are intercepted with the close ones.

Balance. The pursuit of balance is caused by our unconscious desire to find certain organization in the figures` layout, the organization necessary for comfortable perception, clear and, above all, the stable one, i.e. it is not accidental. Balance is the pay for the refusal of symmetry.

Visual weight. Visually perceived factors are important for balance: colour, size, position, importance — all this is combined with the concept of "visual weight". The larger object will seem heavier, the lighter one – lighter, the transparent one – the lightest. Bright colours are heavier than dark ones. Visual weight significantly increases with our interest in a certain figure or detail, its meaning. The component in the centre of composition is more important, but its weight is lighter than that of the components on the periphery. In the upper part of the composition, the weight of the object is greater than at the bottom, on the right is greater than that of the object on the left. Isolated component weighs more, the weight is affected by the shape and orientation of objects, their compactness.

Symmetry is most compatible with local asymmetry. The Scales composition. Three distinguished elements: one in the centre and two on the peripheries that balance each other. This is an analytical composition, the eye constantly compares peripheral components and goes to the meaning of such a comparison. Full symmetry is meaningless, the partial one is beautiful and informative.

Left and right. All people read the image from left to right, regardless of the local order of reading texts. The viewer identifies the left part of the image with him- or herself, but the contents of the right side are of particular weight. An important detail on the right side completes the story.

Brain seeks to find an organization in the location of details, preferably a simple and consistent organization. But the symmetry is informatively poor. The best way out is the diversity of nuances. Invisible beauty — the accuracy of relationships and nuances, it is perceived, but not realized. We notice harmony gradually.

The diagonal from the left lower corner to the upper right one is active, embodies overcoming, from the upper left corner to the bottom right one is calm, it embodies rest.

A photographic message consists of intermediary symbols between the object and meaning. The meaningful phrase consists of the **links** between the signs. Most pictorial interactions are not translated into the language of words. All the pathos of visual art is in this untranslatability. The photo is always open to speculation.

Eventually, we see with a brain, not with an eye, therefore, we nearly always see what we think, not what we see. And when we perceive a photo with its fixation on long and detailed consideration, we think that we see.

The basis of the image unity is a variety of relationships between the figures in the form, size, tone and direction, the relationships of positions, symmetry and proportionality, as well as the nuance relationships — repeats of the elements of form, angles, and lines.

Unity is a method of elimination, smoothing, reconciliation of the conflicts that have arisen. There is always a conflict between a plane image and a three-dimensional object. Harmony is the result of the repeat of the main form of the work in its parts.

Active lines are significant lines that draw a sight in the first place, they form the frame structure. Often, the scheme of active lines shows the tendency to converge. This is a composition knot.

If the compositional centre in the picture is not highlighted, the eye will find the main thing in the geometric centre of the picture. There may be several compositional centres. Two equivalent centres make the eye move from one to the other, comparing their importance. There can be a likeness or a contrast.

The compositional centre serves as a sweep centre when viewing a photo. The eye selects the most contrasting figure or detail of the image.

Rhythm and movement. Rhythm is the periodic repeat of identical or similar elements, as well as intervals between them. The rhythm is felt by the successive movement of the eye along the rhythmic lines. The rhythm always sets movement. To have a sensation of movement in the image, you need at least three repeats: the second unit makes one anticipate the pattern, the third

confirms the expected. Rhythm perception is the active process. Person is experiencing its development. The traditional way of making a rhythm in a photo is a staircase. In a linear rhythm, the eye always moves towards the changes increase.

Moving along the line, we perceive them in a time sequence that resembles filmed images. Completeness of the rhythmic line is the condition of the completed composition. The rhythm is the alternation of stresses and discharges, that is, the pulsating conflict.

A strong movement with a change in size or tone with a significant change in the original size always goes to the depth of the imagery plane. The diagonal sets the strongest movement, most often in the depth of the image, especially if it leads to a geometric centre.

Generalized vision. The composition requires the creator to develop his or her ability to abstract thinking, ability to operate generalized, simplified, brought to a geometric state forms and silhouette figures. First, you need to learn to simplify and generalize. It is necessary to express the plot in a generalized meaning. You can not image a thought, but you can call it with an image.

Perceiving the form of the image, we find the content of this form.

In the photo, chaos and harmony, accidental and logical always exist simultaneously. It all depends on the measure of one and the other. A photographic composition is greater or less consistency of some elements distinguished against the background of noise and obstruction of the random position of minor details. Requirements for photographic composition are less severe than for the picturesque one, but it is also needed here.

The composition is born in isolation from the depicted event. Every time the composition is created anew, it can not be repeated. The main task of the imagery photo is to find the original composition in the reality.

Most of the details in the photo are passive, static ones. The art of the photographer is to take in the frame only two or three highlighted details and connect them together.

Photo image analysis[3].

The ability to talk about photography is a very rare gift. It looks like it is incompatible with the ability to shoot. Some believe that the best photographer is a dumb photographer. It is very hard to talk about some photos, especially about the photos without a plot.

When analyzing a photo, the author should be judged on the basis of the task he or she posed. It is necessary to try to understand why the author chose such a plot and shot it in this manner, not otherwise. The answer should be found in the photo itself.

Not always the wordiness helps. Sometimes it is sufficient a few words, tangent to a particular image, not to the object of photography. Photo analysis that can be conveyed solely in words only deals with critics interpretation, not with a certain image. One should analyze the composition of the frame, and leave aside the external meaningful connections. First of all, one should consider the interaction of imagery signs (internal connections), their expressiveness, and only then move to the meaning of these connections. One should investigate the mechanism of image influence on the viewer, those objective reasons, which can cause these associative series.

The viewer should be given a clue, where to look, what to draw attention to.

The photo should be evaluated separately from the depicted situation or event. When analyzing a photo, you should not retell it. The purpose of the analysis is to determine the image expressiveness. One should conduct an analysis of its form, to find content elements in this form and to disclose their meaning.

The photo is a fixed view of the photographer on something. The photographer chooses a point of view on a part of reality and embodies it in a shot. It is likely that other witnesses of his or her shooting will not even notice those scenes that he or she will manage to fix with the camera. If he or she

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[3] The paragraph is based on the material of the manual: Лапин Александр. Фотография как… — Изд. 2-е, переработанное и дополненное. — М., 2004. — 324 с.

decides to show this photo to third parties, these persons can interpret this image according to thousands of factors: their upbringing, mood, cultural level, the ability to fantasize, make associations.

Consequently, there are two infinite realities: the physical one — the reality of objects and phenomena, and the psychological one — the reality of person's perceptions that he or she cultivates and is guided by. Figuratively speaking, physical reality is common to all people. Everyone will see his or her fragment in it. It is even more difficult to agree on the internal reactions of person to physical reality. As many photographers will be, as many will be the views on a particular object or phenomenon, as many will be their photos.

But there will be even more views on each of these photos. Photography is a work of culture, a secondary reality, a reality transformed by a person, made out of nature and endowed by its creator with other, unexpected qualities. So is the photography criticism possible? Does any of its elements exist objectively; are photocrytics doomed to be fanciers that multiply arbitrary associative series?

Interpreting a photo means talking about a specific image and its features that are objectively existing on the frame`s plane, and not about the arbitrarily arose viewer`s associations. It means to analyze the expressive language of the photographer rather than the viewer's reaction. The subjective feelings of the recipient can not be checked if they really exist, or the viewer simply invented them. Only visual, compositional, ocular qualities of a certain photograph can be studied.

Subject 3
Genre of photo materials[4]

One of the ways of division is: information genres (note, report, interviews, etc.), analytical genres (commentary, article, review, survey, etc.) and journalistic genre (essay, sketch, and others).

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[4] The paragraph is based on the material of the manual: Горевалов Сергій. Фотожурналістика в системі засобів масової комунікації: єдність слова і зображення: Навчальний посібник. / Горевалов С., Зикун Н., Стародуб С. – К.: Київський міжнародний університет, 2010. – 296 с.

We consider it possible to talk about such a classification of genres, which is based on the unity of words and images:

1. Independent genres. Small (informational ones): photo-chronology, photo-notice, photo-sketch, photo-greeting, photo-novella.

Large (analytical ones): photo-reportage, photo-essay, photo-story, photo-review, photo-digest.

2. Auxiliary genres: photo-illustration (direct, associative, free), photo-advertising, photo-acquaintance, photo-annonce, photo-still-life, photo portrait, photo-landscape.

Photo-reportage is an information genre that clearly visualizes real events, a picture of reality by means of photography.

A photo-sketch is a collection of photos in a newspaper or magazine devoted to a certain subject, united by a corresponding plot, laconic text and a common title. Photos are arranged in the order, which reproduces the sequence of events development, depicts a separate picture of life in the imagery form.

The photo-sketch answers the questions: who? what? how? why? (who does? what does? how does? why does?) The permanent object of the photo-sketch is the phenomenon, biography of the person, his or her destiny. Shooting is carried out by a combined method, that is, the part of shooting is made as reportage, and the part – by the arrangement method. Re-photographing of old images is possible. The shooting continues until the subject is fully developed.

A photo-story in the genre classification answers the questions: what? where? It can be decoded in the following way: what and where saw the photographer. The object of photo-story is the impression of excursionist, often without a particular character. The category of time, as a rule, is not discussed, and the event itself also is not here. Usually a photo-story is a more journalistic genre. Photos in magazines or other printed media give a complete picture of the country described or some fact from the event or travel of a photojournalist: there is a general view of squares, castles, architectural monuments, landscapes.

Photo-story is a wonderful and unique way to "visit" the country. In newspapers, however, the elements of photo-story are used very rarely, because it is necessary to allocate a considerable part of the print space for it. For the magazine industry, the issue with print space is not so acute, so this genre is so common in magazine editions.

Photo-review answers the questions: who? for what? what?, i.e., who is evaluated, for what he or she evaluated and what is the evaluation? The subject of a photographic review is always the work of an artist, director, architect, writer. In this genre, the photo should be with a comment written by a specialist who can give a professional evaluation of the artist`s work. Here, the photographer creativity is reduced to working with still life or reproduction.

Photo-digest (photo-survey) – the genre is still unknown, but it is quite possible. The object of photo publication can be defined in this way – "about me". The most common methods of work are re-shooting, reproduction.

Small independent genres (news photography, photo-notice, photo-sketch, photo-novella), as well as a group of large independent ones, obey the rule: "Text can not occupy more space than a photograph." For small independent genres one more rule is relevant: small genres consist of only one photo and a comment to it.

News photography should always answer the questions what? where? when? That is what happened, where did it happen and when exactly? A prerequisite is the fact of the event, the fact that it really has already happened, since without this there is no news photography.

The key questions for photo notes are: who? where? when? – who did, where did, when did? A photo-notice is usually one photo and a small comment, combined with a single common name. This is a photo that shows an event, a phenomenon not in full volume, but at a certain time point.

Photo-sketch is designed to answer the questions: who did? how did he or she behave? why? The named genre is embodied in one or several photographs with the text under the general title and without the note "On this photo ...". In

photo-sketch verbal comment can be figurative, interesting, significant in volume (both text and photo), regardless of the nature of the material. The text should be free, as close as possible to the genre of sketching in classic journalism. The time limits of the comment in the photo-sketch are considerably expanded. If photo-notice shows one fact, one news that is relevant in a limited time, then in the foto-sketch the time frames are not limited, this also applies to the place of the event. The peculiarity of the photo-sketch genre is that the photograph is not illustration to the text, and the text, in turn, is not a comment to the photograph. Both components – the text and photo carry information loading. In this case, the information effect is achieved due to contrast and complementarity.

Photo-novella is the only genre from a group of small genres of photojournalism, which does not have an exact address and a clearly defined object. In the photos of this genre either a person and a fragment from his or her life, or landscape, genre scenes can be depicted. For photo-novella, the signs of an exact place, time, concrete action are not characteristic. The text to the photo-novella should be laconic, in a concise philosophical form of reflections on being, nature, fate. The language of the text is expressive, poetic.

The thought in the publication centres around eternal values. It characterized by the completion of the material: there may be an unexpected turn of thought, which again brings the reader's attention to the content of the photograph. Perhaps the reader would not have paid the attention to the photo, if it was not for this unexpected turn. Recalling the artistry of photojournalism, we note that in photo-novella it is manifested most of all. Therefore, artistry in photo-novella is an integral element.

In addition to the main genres of photojournalism, there are auxiliary ones. They are photo illustration (direct photo illustration, associative photo illustration, and free photo illustration), photo-advertising and photo-aquaintance. Photo illustrations in the literature are not divided into sub-types, but this should be done.

Photo illustration is intended for illustration of written works. In mass media, photography performs only an auxiliary role, so it occupies much less space than text.

Direct photo illustration is a kind of photo illustration, which is used for publishing where the character of the material lives and works. The text provides information about the character, and a photograph is placed next, so that the readers could visually get acquainted with him or her.

Direct photo illustration is very closely related to textual material.

Therefore, direct photo illustration is most successful when done by the author. The text "Photo of the author" must be given under the photo.

Associative photo illustration has no direct connection with journalistic text, it is only thematically close to the text or some publications in the topical selection. This genre does not have to be done on the place of the collection of material for the article. When there is a need for associative photo illustration, sometimes it is sufficient to review the photo archive carefully.

A free photo illustration has no direct or associative connection with the text on the page. This kind of illustration is used when one needs to decorate the "blind" page, not a specific publication. In this case, one can use the photos sent to the photo contest, beautiful pictures, artistic photographies, and landscapes. A free photo can also be used as an illustration that performs a purely promotional function in the article, drawing the reader's attention to the material. However, for this purpose, it is better to use such auxiliary photo-genre as photo-advertising.

A photo-accusation is close to the reportage photo. It is used as a means of combating deficiencies, reflecting the results of bungle, irresponsibility. Due to the demonstrativeness and documentation, photo-accusation can be more influential than extensive critical correspondence.

Photo-still-life is different from the reportage photo. It demonstrates samples of various products, products of various types of production. It is used

not only for advertising but also for illustrating newspaper texts that announce the release of new types of products.

The photo portrait is just as popular a genre form of illustrations, as a reportage photo. It is used to show the appearance of not only the characters of essays, sketches, participants of interviews and conversations, but also famous public and state figures of the past and present, to familiarize readers with the authors of publications.

The text of a road essay or sketch is sometimes accompanied by a photo-landscape, which familiarize readers with the nature of the area described by the author. Photo-landscape, as well as a photo-schizzo, serves as a means of aesthetic education of readers, evoking their emotions associated with the perception of the beauty of nature.

One of the most complicated types of newspaper illustrations is the photo-essay. It can be represented by several photographs devoted to one subject or one person, sometimes combined with a general text.

Photo-essay gives the journalist wide opportunities for revealing the subject, showing any event or human life. The press uses different types of photo-essay, starting from the simplest thematic selection – several pictures, arranged under the appropriate heading in one place of the newspaper, to a complex one, so-called through-photo-essay, when the photos are spread across different pages of the newspaper, as if passing through it.

The preparation of a photo-essay requires a considerable amount of time and high qualification of a photojournalist. In addition, as compared to other types of illustrations, for photo-essay, large newspaper space is required, since it includes at least three images. It limits its use in a small newspaper.

Subject 4

Photo-reportage in periodical publication

The task of photo-reportage is to express clearly, promptly, dynamically, emotionally the essence of the event, the personal attitude of the author to what is happening, so that the reader had a "presence effect". The reader should receive the most reliable information possible, feel him- or herself in the thick of socially significant event or phenomenon, form his or her attitude towards it, determine his or her further actions in connection with the event. In other words, if the journalist is the reader's ears, then the press photographer (photoreporter, camera man, photojournalist) is his or her eyes.

The basic requirements for the activity of the photoreporter are the coverage of all events and phenomena that fall into the sphere of interests of the publication; high efficiency and quality of photo works, which, ideally, should exceed the similar indicators of competitive media. But not always a photoreporter appears at the event venue together with a journalist. Sometimes, the event itself is unexpected and fleeting. In this case, the photoreporter has to work independently.

Task of independent work of photoreporter:

• To evaluate the situation and decide what is more important – to capture event and then try to perform a journalist's work or vice versa? What journalistic material he or she wants to obtain as a result: a photo-reportage with short explanations or an article with one good photo?

As a rule, photoreporter comes to a compromise. He writes basic information about the key characters of the event, telephones and addresses of the persons he or she has a chance to meet in the future to clarify the information or to interview.

Universal tasks:

• Whatever it takes to shoot photographs and prepare them for publication, but you should not violate the law and give grounds for a lawsuit from the characters of publication.

• To form and maintain a positive image of the publication and photoreporter.

Advices of experienced photojournalist:

- Do not be indifferent! Show your attention to the person. Learn to listen.

- A gift from a photoreporter, it is not a bribe – it is a gift. But this should be a photo, not money!

- Going on the editorial task, formulate it so that it was a balm for the ears of those who can or will want to harm you. This is called the "legend of umbrella".

The personal style of photoreporter consists of

- Ability to solve the tasks creatively, based on the laws of photography and journalism;

- Originality of the photographic vision, up to a reasonable violation of the composition rules;

- Understanding the purposes and tasks of the visual series of a particular edition.

The work of a photojournalist in a tandem with a journalist

The success of their interaction depends on how well they understand the specifics of each other's work, the purpose of the future publication, and whether they are ready to help each other in its creation.

Interaction involves mutual participation in the search for a subject, in the exchange of information about an event or phenomenon, in discussing the idea of the article (note, journalistic investigation, etc.) and the idea of photo-reportage (portrait, landscape, interviewing, etc.), in organizing the trip. Mutual check of finished material is appropriate.

Rules for selection of photo images

• Never show defect shots to anyone.

• During preliminary selection, the author often misconstrues the quality of the frames. At least one third person`s opinion is required. Usually, colleagues and friends are well suited for this mission.

• On the average the number of selected photos should be 2-4 variants for each one planned for publication.

• One should exclude the photos that are not consistent with the text.

• The photos to editor should be given with small comments and explanations. Be sure to specify the date, the name of event, who or what is depicted on the photo, number of the variant, the working title of the article or the name of journalist, the surname of the author. Sometimes it is needed the text of caption, own title of the photo, the approximate space and the size on the newspaper page.

Technology for making a photo-reportage

When you receive an editorial task for shooting a photo-reportage, you will have to ask the editor a lot of questions. As a rule, the editor (or journalist on his or her behalf) will tell you the subject of the reportage, the date, time and place of shooting. All you have to do is to find out the purpose of the reportage, the maximum area on the page that he or she is ready to allocate for this material, and the deadline for photo submission. If you have an interesting idea concerning the colour decision of photo-reportage, you can ask the editor immediately or after the survey, whether it is colour or black-and-white newspaper page the material will be published on.

Planning the shooting

• Place and time, based on the situation (is already known, in the case when an editorial task is received, but it is better to check with the organizers).

• Lighting (having analyzed the time of the day, location of premises, buildings, type of artificial lighting and its intensity, one can plan which lighting will be the basic one during the shooting. The lighting is one of the factors determining which photographic and lighting equipment you will need.)

• Required photographic and lighting equipment. (Based on the lighting conditions and the nature of the event, we select the appropriate shooting and lighting equipment).

Ideally, you should find the time to visit the location of the future shooting of photo-reportage. This will help you to select shooting locations and

objects quickly and precisely, as well as to use the features of the terrain to shoot with special effects.

Pre-selection of photos

- Discard bad photos;

- Form the photos into groups according to the tasks you set when shooting the photo-reportage;

- Discard the less interesting double in each group;

- Count remaining photos, they should be two or three times more than it was planned to be published;

- Bunch the photos according to the groups in the order that reflects the idea of reportage most clearly; you have to obtain something like a photo-story;

- Check impressions of a series of photos by showing them to colleagues.

Text caption of photo-reportage

1. The caption "Who is who" or "What is this" is relevant if the material contains several persons or objects that can be associated with the image.

2. Actually, the artistic name of the photo can be placed on the page if the photo itself is the basic journalistic material, and the editor is confident that the readers have been familiar with the subject/problem in the photo for a long time. As a rule, it is used the laconic author's name of the photo.

Quite often, the title of the article is directly in the photo that associatively interacts not only with the material but also with the title itself.

3. The quote of the publication`s character depicted in the photograph is quite appropriate, if the form corresponds to the style/format of the publication itself.

4. Additional (not mentioned by the journalist) information on the objects depicted in the photo, apparently, most often appears on the pages of newspapers and magazines. It is convenient both for the photoreporter and the journalist. The first one can always supplement a journalist's article with this information (to improve the overall quality of the publication) or, so to say, to justify the presence of his or her picture as illustration to the article.

5. Explanations to the picture (for adequate perception of the image) appear when the photograph is laughably bad in technical or compositional plan.

Probably, one has the right to publish such an obscure picture only in case the automatic surveillance cameras or amateur photographers accidentally captured the moment that shocked the world.

6. Text caption for a photo as continuation of the article most often appears when the editor "pulls out" several phrases from the article and puts them under photo. Accordingly, the style will be the same as in the publication. The important thing is that designer/layout designer to place the photo in that part of the article, where the text caption is taken from.

7. Graphic explanations and designations over the picture are used when the image itself has an applicational significance or appears in the article as a kind of document. Usually this is the photo by hidden camera, photos made by eyewitnesses of extraordinary events, photos from editorial archives or intelligence agencies, security agencies. Such explanations are quite acceptable in the journalistic investigation, in the reportage from the places of disasters and extraordinary events.

Subject 5
Portrait photograph

This is the most common genre of photography. It must be expressive, convey external similarity, internal state of a person.

Types and forms of portrait photograph. Individual and group one; in full length, knee-high, half-length, head-and-shoulders, head; half-face, three-quarter length, and full-face portrait. On location and indoors, at home and at work, on the move and at rest.

The narrow-angle lens is the best to use for portraits.

When shooting a head portrait, the camera is held at the level of the eye; half-length — at the level of the chin; knee-high — at the level of the chest; full height — at waist height.

The eyes should be in focus.

Children are mobile, especially their facial gestures, but they are vulnerable. Therefore, during shooting, you should keep emotional contact with them and do not delay the photo session.

Production portrait: get acquainted with the nature of the enterprise, its employees, production technology. Natural position. Light working background. Short exposures.

Leave more space in the direction of the view.

Expressive means of portrait — position, gesture, movement; facial gestures, facial expressions.

Exterior accessories are a way to reflect the inner world of the photo character.

Cliches in the genre of photo portrait

Illustrations contain additional information, express the mood or the atmosphere of the events, described in the article, draw the eye, break the text, stop the moment. In addition, they have artistic value in themselves. However, it is unlikely that artistic value is the first thing that comes to mind when looking at the dozens of photographs that populate the newspapers. They lack life, realism and informativeness. Almost all of them are enforced and exhausted, and it is worthless waiting from them for good photographs for millions of copies.

"For a passport". This is a shot that contains the head and shoulders of the person being photographed. It is good in its place (in the lower part of page of small format, with a moderate use and with a variety of appearance kinds of the persons being photographed). The problem is that it is almost exceptional case a middle-aged man in a suit. If one uses such images excessively, then the newspaper will be look like a stamp album.

Handshake. For incomprehensible reasons, these photos are almost always made at a time when the persons being photographed shake hands, while affectedly smiling at the camera. In real life, during handshake people look at each other, not to the side.

"Firing brigade". This happens when a group of people does or did something, but the photojournalist did not catch the event itself. A protocol shot of a lined team of participants can only be placed in a private album, but not in mass media.

"I have something". Usually this is a shot of someone who won or did something, and we see how this person holds his/her reward in a photo. In most cases, these people smile at the camera and shyly hold the object of their pride. Among the variants: a person points finger at the reward, leans over it, smiles, plays dumb. In such pictures workers are holding their tools, farmers – spikelets, and sportsmen – football balls. Such a shot should always be replaced by the one, where a person really does the thing thanks to which he or she has got into the newspaper material.

At the table. This category of photos is usually reserved for bosses. Such photos are taken at the office when the character is looking at the camera, or worse, pretending to be talking on the phone or browsing documents while looking at the lens. This is an absurd and unrealistic situation. Instead, you should either use a portrait shot of the highest artistic value, or photograph a person during a real conversation or activity.

Pointing finger. These pictures are taken when the photographer is late to the event venue. In such photos we see as a person points his/her finger somewhere.

Subject 6

Photo essay

This genre shows the phenomena that make up part of humanity's existence. Its journalistic pathos tends towards philosophical problems rather than instant cuts of reality "concerning the latest news."

It requires a large selection of material, as a rule, purely authorial, balance, detachment from specific subjects. It verges upon artistic photography.

Here the laconicism of the image is valued.

There is no rigid sequence of frames, associative links are decisive.

The journalist should come from the event to the phenomenon, from the individual one – to the generalization.

As a rule, the fable of essay is human life.

One should not strive for the external similarity to the imagery reality. The fragments of your own vision of life is the essence of essay.

Expressing the complete author's opinion, the plot of the photo-essay is always complete. At the same time, it seems to be distant from the immediate reality, and this gap between the fable and the plot lies in the author's vision of the world. The development of a journalistic idea is plot.

The photographer completes the image of a character or a journalistic idea, but does not exhaust the subject.

The conceptual language, figurative expression of reality have a meaning.

Varieties of the photo-essay: portrait essay (either type or phenomenon of public life reveal through the portrait characteristics), problematic one, travelling one.

Subject 7
Sport shooting[5]

Sports plots are one of the most popular types of photography for photographers.

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[5] The paragraph is based on the material of the manual: Горевалов Сергій. Фотожурналістика в системі засобів масової комунікації: єдність слова і зображення: Навчальний посібник. / Горевалов С., Зикун Н., Стародуб С. – К.: Київський міжнародний університет, 2010. – 296 с.

Sport is a series of events, unique and unpredictable, which are rapidly changing. To convey the movement in the picture so that the viewer seized his or her breathing, as he or she is looking at the photo, that he or she could feel the sharpness of the moment – that is the task of a sports photographer.

The photograph captures a single moment in the dynamics, that is, it conveys a person in motion or the subject "motionless", frozen. Hence, the main difficulties arise in sports shooting. Rightfully chosen shooting time, appropriate linear composition, and well-defined place of the sportsman in the frame give an opportunity to convey the movement in the image visually. It should be noted that the sports images can be shot by either the one who knows sports well, or the one who can observe with a "photo-eye", and who will choose the most prosperous sporting moment before releasing a shutter. In each sport where there is a movement up and then down, for example, during heigh jumps, long jumps, pole jumping, jumps when hurdling, there is one very short, almost elusive moment for the eye when the human body is immobile: the lift up has ended, and the moment of lowering has not yet begun. This dead point is the best time for shooting.

It is better to take pictures of motorcycle racers, cyclists, ice-skaters, and horseback riding sportsmen, for example, on turn when they are moving bended at a certain angle to the optical axis of the camera, this convincingly emphasizes the speed of movement.

If the movement is directed on the image diagonal, then we will have a linear diagonal composition, which is known to emphasize movement.

In order to emphasize the speed of movement, you should take pictures while moving the device. It is done in the following manner: a photographer, from the position of shooting with in advance cocked shutter, watches the approaching sportsman through the viewfinder, moving the device in his/her movement; at the moment when the sportsman has reached the point of focusing, the photographer presses the shutter release, continuing to move the device quickly in the direction of the sportsman`s movement.

You can photograph a sportsman in motion with a little more exposure than it would required at the speed of his or her movement. As a result of this shooting, his or her image on the picture will be a little unsharp. If you take a picture of a cyclist or a motorcyclist at full speed, it is the spokes that will be unsharp, the wheels will be slightly stretched in the direction of movement, some other parts of the picture will be unsharp too. Such a blur during slow down exposure also clearly highlights the speed of movement.

Subject 8
Architectural shooting

There are three types of architectural photography: documentary-official one, architectural landscape one and shooting of architectural interiors, that is, the internal types of buildings.

The purpose of the official shooting of the architecture is special. Its task is the accurate conveyance of the external appearance of building or its individual parts, architectural decorations, fragments (parts) in the image. The lighting for such shooting must be selected so that it would make small shadows. These shadows will help to identify the forms better. In cloudy weather or with the head lighting, the shooting should not be performed.

All vertical lines in the pictures should be exactly parallel, no distortions can be admitted during shooting. Since a photojournalist is likely to have a small or medium format camera, in order to prevent distortion, one has to select a shooting point skillfully: low buildings can be photographed from the ground from such a distance that the photographed building was completely included in the frame; the higher ones – from the windows, balconies or roof of the opposite building. Then the shooting point is chosen so that it was at a height of approximately one third or half of the total height of the building being photographed. In all cases, the camera must be set horizontally. In the architectural-landscape photography a photojournalist has a wide field of

creative activity, not connected with the task of copying an architectural work. He or she can use the entire building or its fragment as one of the parts of the general picture; can emphasize the tonal perspective, using evening lighting, air fog; can choose any distance from which, the ensemble surrounding the building will be visible too.

The best lighting is the upper-side. The shooting time should be chosen so that the shadows expressly emphasized the architectural forms. It is better to avoid the contre-jour lighting when photographing buildings or ensembles. If, in the shot, the building fragment is used as a dark foreground, through which the view to a certain space is opened up, the contre-jour lighting is completely permissible. Proportionality of the image parts in the shot is of great importance for visual perception. If the picture shows a lot of ground before the ensemble, and the sky is conveyed with a narrow strip, the buildings will seem to be pressed to the ground.

When shooting interiors, you should find a characteristic angle for this architecture, to be able to combine the internal architecture with the furniture.

It is very important to choose the most efficient lighting. When shooting interiors, one can also apply angles, for example, when photographing fretted ceilings, chandeliers, capitals of the interior columns.

Photographing interiors can be done with indoor light or with illumination with flash lamps and other sources of artificial lighting.

Subject 9
Travel photography[6]

Social mobility is growing everywhere, and it brings diametrically opposed results and evaluations. The nineteenth century brought forth tourism — recreational trips of the well-fed and satisfied travelers. The other side of this phenomenon is the current refugee crisis when, in the 2010s the UNO reports

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[6] This paragraph has been prepared based on the material of the textbook: Scott Stuckey. Ultimate field guide to travel photography. — Washington DC: National Geographic, 2012. — 159 p.

the highest number of displaced people since the time of the Second World War, and the EU is debating whether it is ready to accept the next refugees from the battlegrounds, humanitarian disasters or (which is much rarely) natural disasters locations. These two trends in particular encourage photojournalists to go there to record their observations of beautiful and / or terrifying places.

Since 1990s the regular displacements even to other continents become a kind of a norm for millions of prosperous representatives of the Western world. Everything migrates: specialists, capital, knowledge, technology, social groups, ethnic and religious communities. Photojournalists try to reveal these phenomena and to investigate their causes and effects.

For such people geography becomes essential everyday science. Knowledge about other cultures, public morality, climate, languages, beliefs, customs and mentality move from the category of exotic ones into everyday necessity. Tourism is transformed from the whims of the elite to the means of socialization and education.

Photo report is an integral part of the journey. Millions of pictures from trips appear daily in Facebook, Instagram and Flickr. The mass media tries to correspond to this trend and it tells about opportunities of rest and migration. Photos play a key role in this mission, competing only with video content. Fixation of journeys is an important skill for professional reporters, where they seek to compete with the ubiquitous amateurs. Mass media holds contests for the best travel photo and a text or a video story about the trip. It can financially back up trips of the most dedicated volunteers. Successful fundraising can transform yesterday's office employee to a frantic traveler who doesn't return home for months, moving farther and farther away from the well-known tourist paths.

Professional photo travelers recommend these frantic enthusiasts to start with an introduction to the classics of travel photos read their stories and evaluate their own capabilities. Nowadays a huge volume of quality photos is available on the websites of these professionals or in their accounts in social networks.

One should choose a direction of travel and to plunge into the popular reference books about the area. The photographer must be aware of the nature of light in the latitude in the time he chose to travel there, the legislation regarding the work of photographers, cultural attitudes regarding themes of his interest. He should learn the basics of local etiquette, for quality reports involve "intrusion" into the lives of local population and setting up personal contacts. He should make a list of the planned scenarios to reasonably plan the tour. It's required to get to know the techniques for popular subjects and locations shooting to choose his own strategy to cater to mass preferences or to resort to hazardous actions. It is advisable to communicate with people who are native to the area or live there for a long time regarding the context of the chosen place: its traditions, history and currently important characteristics. Get the necessary permissions and documents.

Photography equipment for trips traditionally includes not too heavy cameras, photo backpack, a supply of batteries and memory cards. It is important to have cameras for different situations on site twenty-four-seven: smart phone, compact camera with protective case for shooting during rain and if necessary in water or under water. However SLR camera usually has a higher quality (and interchangeable) lenses, fast shutter, large diagonal matrix, a large scale of sensitivity for shooting in conditions of insufficient light. Main camera lenses are a wide angle and telephoto lens. Professionals usually take two identical cameras ("body") with different lenses in order not to waste time replacing them.

The basic characteristics of a good travel photo are its simplicity and strength, that is, the absence of a variegated background and a clear main object. Information selected by the photographer should fill in the frame.

If images are clear and simple you can add visual layers — the elements of the foreground and the background.

Add the main line. The best result is achieved by means of the diagonals.

Create a frame using the background objects.

Landscapes often need a sense of scale that you can add including the object of an obvious size (e.g. the figure of a person).

Change your shooting angles to liven up the frame. Shoot from the side instead of front shooting. The view from below is associated with the position of the child, the view from above creates an overall impression and reveals similarities and overlap.

Vary the focal length. The use of a wide angle or tele photo lens can create a dramatic effect. Eliminate the unnecessary background using a minor depth of sharpness.

Evaluate the light available. Front light is useful, but it can destroy the effect of depth. The overhead light especially in the afternoon is even worse. The best result provides the side light that is available at sunrise and sunset. Back light allows you to identify the silhouette, but as to the portrait in such circumstances it is necessary to highlight it with a flash. Avoid the situation when the back light shines directly into the lens. Cover the source of light with an object to be photographed or with an additional trunk of a tree.

If it is cloudy do not include the sky into the frame. This light is good for portraits. Plan on shooting based on a map in order to know beforehand where will be the sun on a specific day and time and what it will be in your chosen location.

Determine the exposure interval, focusing on the degree of lens stop opening, shutter speed and light sensitivity of the matrix. The limitations of such indications will be revealed in the lack of light, in which the frame can be dark, motion blurred, and high light sensitivity might reveal digital noise (so called "granularity"). Working version for many situations is the stop priority mode, which allows you to make the background blurred and to select the foreground object. When shooting indoors, don't forget to set up the white balance to convey the real colors.

Wisely use the flash. It's reasonable to use the built-in flash if there is a need to shoot with a back light (for example, against a window) or light up harsh

shadows in the bright light. If you have a possibility or a necessity to shoot without a flash, raise the sensitivity of the matrix, shoot multiple takes, come closer to the desired object, expand it to the source of light or come up to it from the side where the light is best. Try to reflect off the ceiling or walls the external flash.

Regarding the content travel photography should tell stories. A good story should grip the attention of the reader and / or suggest a drama, surprise or discovery. You need some kind of "peculiarity". As one of the former editors of the magazine "The National Geographic" says "Paris is not yet a story. This is just the place."

A journey must have its beginning, the middle and its end. Photos should reflect the specific trip, your traveling companions, local population with whom you interacted, along with the events and activities in which you participated. Pictures should lay bare what you really experienced. You can compare the photo journey with the stage scenario. In addition to the locations, there should be people and their interaction in the photographs.

The simplest version of the story is travelogue, chronography of the stages of the tour. In this case, it is necessary to reflect the people involved into action, when they show impressions and emotions.

The best option is a common theme which is revealed by the text and photos. Another concept is that of a pilgrimage, a solemn visit to a favorite house or a previous dwelling. Here the task is to show how the place has changed since the author of the material left it. Perhaps the most interesting story is the search for something exceptional, outstanding. It is necessary to tell one story at a time, and not to set up an encyclopedia.

Look for something authentic. Globalization is the opposite process, which enforces the widespread monotony. An attempt to preserve the spirit and atmosphere of vulnerable cultures brought forth to the phenomenon called geotourism. The access for journalists is expanding, and it becomes more and more difficult to find something authentic. The local cultures do not always

welcome open lens of photo travelers. To order to overcome this obstacle, it is necessary to study customs of these people and ask permission to shoot. Professionals also recommended to come early and to be the last to leave the location. Another technique is to "swim upstream", meaning to choose other routes, to visit not the most famous events, to look for fresh stories and unexplored places. Choose hotels that try to comply with the spirit and flavor of the place. Participate in the rituals. Spend time on building relationships. Show respect, interest in people and their lives.

Travelers are also advised to hire a guide (valet de place). He can lead you there where tourists almost never get. In Asian countries a recommendation is given to find an interpreter rather than a guide. Guides lead to exclusive places, help with transportation, ensure the safety. The key to a quality photo is a close relationship with the locals. The slower you travel, the more photogenic situations arise. It is better when your guide is of the opposite sex. Then perhaps you will be regarded as a married couple which is more credible. Sometimes the guides lie to the locals in order to lead you to the right place. The professionals suggest not to concentrate your attention on such situations.

Visualize the desired frames beforehand. Experienced photo travelers say that "the occasion fortunes the prepared." They can write in advance to the guide about their desires (say, about the locals dressed in their national cloths near the well-known places on a particular day and at the specific time), and the guides respond what can be done and what they cannot do and how much it costs.

In the developed countries, one can find authentic subculture even in the big cities. The main method is again to communicate with people.

Shoot people in important places; reflect the atmosphere of their being. People are the most interesting material for photographs.

Start shooting your family and friends engaged in some interesting work with the backdrop of significant places and realities. Fellow travelers present in the frame also add to the scale of the photographed objects.

Children can be a great material for shooting because of their curiosity and enthusiasm. For them not to feel bored due to a long photo session you can suggest them to do some funny and exciting task. When shooting children it is important to lower yourself to their growth level, to shoot from short distances, to take more close-up photos and to make sure that the background remains simple.

Shooting your fellow travelers may be a masking maneuver during the "secret" photographing of the local people or workers at museums, guards or market vendors.

Take snapshots of people during their professional activities. As a rule, people are proud of what they are doing and they are ready to such shots.

Festivals, parades and similar events are an ideal chance to take photos of people in color and elegant clothing that are ready for the attention of photographers.

Shooting of strangers in the streets usually requires an appropriate appearance of the photographer and a compliment to the potential target for the photo is required. Communicating with the figurant personally or with the help of an interpreter, the photographer invites the the photo session character to change his posture in the right way, consistently expressing enthusiasm that the composition of the picture becomes much better. A good choice for contact can be pets and birds.

If the locals ask for money for taking pictures the Western photographers mostly refuse from such proposals. The reason is that such figurants can behave not naturally and do something only because of photographing. Apart from that the habit of receiving money for photos creates a bad trend for the next photographers. Instead, the experts advice to print photos at the instant photo laboratories or at least show photos on the digital camera screens. Sometimes, you should buy some food from street vendors in order to come into contact with them.

Photographing of the large cities is almost the biggest challenge for travelers. A rigid planning will be helpful here. It is necessary to limit the required subjects and locations. The recommended priorities follow in the next order: people (young, elderly, stylish, well-known), architecture, food, shopping, history, art, entertainment, nightlife, sports, transportation (railways, boats, cars) and "iconic" realities. The next step is to write down the photo schedule according to days and even hours, because some parts of the city is active in one part of the day while others are active at another time. For example, markets work in the morning, parks should be snapshot in the afternoon while theatres should be taken pictures of in the evening. At noon you can shoot interior sessions — e.g. restaurants, shops or galleries, when the sunlight is vertical and stiff. It is worth to spend the first day on "scouting" — visiting places in the daytime to understand the locations and coming back to a photography session later. In most cases general photo stories are shot in spring or summer. Autumn or winter are usually of no interest for photo publications.

The task of the highest importance for making a snapshot of cities the observational or introductory picture answering the question "What does the ciy look like?" Generally restaurants on the roofs are the best places for photography: the the foreground action is combined with the landscape of the downtown. Put an interesting scene to the foreground and keep the famous location at the background to refresh the stereotypical images of famous cities. Empty streets are usually associated with decline and desolation.

You can resort to the strategy of the usual camera: the longer the photographer remains in his place, the less noticeable he is for other people. As a rule, no one notices him in 15 minutes.

Cultural contrasts can become the basis for expressive images: people from different continents staying together, different clothes, symbols of different countries, traditions and religions.

Food in public places is an important theme during photo travelling. At least take a picture of dishes you ordered before you started eating them.

However professionals even dare to take snapshots of other diners. Sometimes they start taking pictures of some company in a restaurant and later on asked them to move to another place, to sit closer here, to turn there. The purpose of this half theatricalization is to create a transparent composition which will not be perceived as a feigned one. There is a lot of natural light coming through the windows in restaurants in the morning and there are not so many visitors and it is easier to make deal with them.

Shooting restaurant food makes up a bigger challenge than taking photos of standing customers of these establishments. The photographer must combine the skills of the food stylist and photo designer which are separate specializations of studio photography. Photo travelers try to avoid complicated lighting equipment, limiting themselves to the light coming through the windows.

It is also important to take beautiful pictures of hotel rooms. One should include a person into the framing in a way that this photo could differ from other presentation pictures posted on the website of the hotel.

Pictures of the rural areas also require training, understanding of the specifics and aura of a particular region. Search of photo material requires slow movement, attention to small details and intuition. In provinces camera can be considered as a sign of a man from another world who wants to tell about life of non-public people. Wide angle lenses will allow you to expand the space. A further step may be shooting of panoramas. One can also take panorama snapshots indoors to show, for example, all parts of a hotel room in one photograph. In its turn the telephoto lenses allow you to compress the space if required.

Landscapes require a clear semantic center. The best light is one in the morning and in the evening right after the sunrise and before the sunset. You can define in which weather conditions the water which will be captured in pictures has the most attractive color. Do not capture the sunset — the respected media does not publish such themes because of their abundance. Instead you can make

the sunset a part of a genre scene in you include people in the picture. You can also shoot objects with the golden sunlight falling on them.

While creating a landscape photograph you need to include vertical pictures that will fill in the printed page or a part of it. Pictures that are worth to be published on the front page of the magazine should have some place above for the logo of the magazine, a simple subject matter and they should not be of a variegated background. There should be some space on the sides for announcements of the main materials of the edition.

People inevitably play an important role in the landscape photo. Quality publications want such photographs that tell about the journey of particular people to a specific place at a specific time. In order to achieve this, a photographer has to go ahead of a tour group moving faster than everybody and carrying his photo equipment instead of the the standard backpack. Apart from the beautiful scenery behind the group to be photographed such shots require faces turned towards the camera. Shooting of travelling by boat requires pictures both from the shore and from another boat. Again the faces of those in the boat should be turned wards the camera. Underwater photography requires less special equipment when it takes place at a small depth on a sunny day. The highly demanded pictures are those where the upper part reveals the surface area while the lower part shows the underwater one. In order for the snow not to look gray set up the light temperature considering the darker objects — you can even use your own palm for this.

Shooting of wild animals require knowledge about their habits, although animals are still unpredictable for people. The animal's face almost always should be in the framing and it should have sharpness. When the bird that is sitting leans forward, it is a sign that it is preparing to take off, and it's time to take a spectacular picture. The editors appreciate photographs of animals which were shot in their natural habitat. The movement of legs or wings can be shown using the techniques of "wiping", "spying" or "lining".

Pictorial magazines from full-time authors require images in RAW format, which provides wide opportunities to processing photos after they were shot. Professionals usually shoot simultaneously in RAW and JPEG, where the second (compressed) format answers the purpose of publication in most cases, but if pictures were shot in difficult conditions they require extra work on them. It is important to record information about the subjects, places, and circumstances of photo sessions. That includes keeping the names and contacts of those whose faces are clearly captured in the images.

Avoid duplication of file names. Store several versions of your photos on different data storage devices. The most important pictures should be printed out on photo paper.

Subject 10
Street photography phenomenon[7]

Among the arts there is not more massive one than photography, but there is no art farther from masses than photography. The massive passion for photography ignores the history of this phenomenon. The classic of photography remains unknown to most amateur photographers. Tradition is not felt, most of the applied manuals neglect history and focus on technical innovations that are partly obsolete even when the books are released.

The phenomenon of street photography (street-photo) is defined as a genre of documentary photography made in a public place, where one generally do not request people`s permission for shooting. This is any found photography that does not interfere with the privacy of a person. Its subject is a person by him- or herself, as well as a person in relations with his or her life environment, and this particular environment.

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[7] The paragraph is based on the material of the manual: Вершовский Антон. Стрит-фотография: открытие плоскости. Язык, история, эволюция идей непостановочной художественной фотографии. Учебно-методическое пособие. — СПб., 2011. — 256 с.

For a full-fledged perception of street photography, you need to know its figurative language. The art of the photographer, as well as the viewer too, is a process of perception and selection.

In a massive thinking, a beautiful photo is a shot of a visually pleasing object. The commercial photo reflects improved imprint of the prestigious, desirable life in its expected, stereotyped manifestations: the viewer him- or herself (he/she is the customer of the photo session), his/her relatives and friends, colleagues, like-minded people, beloved city, foreign cities and countries (mostly known and prestigious ones), flowers, celebrities, nice fluffy animals, colourful birds, attractive girls and cars. In short, the signs of the habitable space, success, health, recognition, prosperity, entertainments and rest. One can say that an unprepared viewer is not able to see photo itself — he/she only sees an object. The peak of commercial photography is glamour as a hypertrophic expression of the visual thirst for consumption of life's benefits.

The opposite pole in the photosphere is an attempt to set the value of inner world, the photographer`s priority and his/her visual language. Understanding the figurative arts means the ability to separate image from the object being depicted and the ability to feel and read the compositional structure of the image, because photo affects the viewer with a whole set of imagery means. The form in photography is a means of creating an image structure. In the subjective, author's photograph, everything that contributes to the structure readability, the integral image perception, and, consequently, the separation of the main one from the secondary details steps forward. Hence, the attention to those techniques that in commercial photography are perceived as technical drawbacks, unsharpness, "blur", "movement" of objects, deliberate uneven lighting and artifacting.

In such photo, appreciate the authenticity and naturalness of the image is valued. Even framing and image rotation here can be perceived as unwanted manipulations. Here the plot is determined by the form, and not vice versa. The pathos of the Magnum photo agency is that a thought expressed by artistic

means can produce immeasurably greater influence than the same thought, expressed directly, in a declarative way.

Theorists of such an approach negatively formulate the conditions of photographicity: it is non-staging, disengagement, non-posturing, naivety. The photo should indicate the existence of the fact. In this inextricable connection of the image with reality is the essence of photo art. Photo is like the testimony, stenograph of the experiences of the photographer as a witness of the event. Photographic conditions refer to the non-distortion of reality. Photo is a system of visual editing.

What does a photo add to the depicted object with its expressive means? It is the measure of this addition and its quality that determines the value and skill of the photographer.

The artistic (aesthetically expressive) photograph is also a hidden message, and the theory of composition is a clue to the search for hidden meaning, if it is not a universal key. It is the compositional construction of the picture that determines its artistic nature.

Layout is arrangement of objects in the frame plane, and the composition dictates not only the aesthetic, but also the meaningful perception of the work; its task is to convey a "message" to the viewer. The composition includes, but is not limited to, the arrangement.

The perception of the composition is based on the definition of the primary elements of the image. The set of elements and relationships between them forms a structure, and the groups of objects combined by visual connections can form more complex structures, in which they themselves play the role of elements.

In addition to visual communications, the frame elements can be combined with meaningful links. But, unlike visual communications, meanings and meaning connections are not included in the structure of image. Their reading is entirely determined by the experience and knowledge of the viewer.

The meaningful properties and relationships do not exist by themselves, beyond the cultural and individual context.

Thus, a photographic composition is a frame construction in which its new meaningful and emotional content is determined by the visual structure formed by the image elements and the frame limits, as well as by the set of interactions between them.

The "new" beauty or power of influence of the aesthetically and meaningfully perfect image is something more than the beauty of the object and this "more" is determined by the photo composition.

Any framed empty space (frame field) has its hidden structure. This structure consists of frame limits, as well as invisible but perceived by consciousness power lines — diagonals and frame axes, and any object placed in the frame field, interacts with the structure. Such interaction causes stresses. Perceptual forces arise each time when something tries to break the still symmetrical state of the system.

The desire to divide the image into the primary elements and establish connections between them is the basis of any process of visual perception.

Violation of the balance causes the appearance of visual forces that can emphasize the action or readiness for it. Dynamics also occurs when the inclined lines appear in the frame, while the vertical and horizontal lines are static. In this case, the horizontal lines are perceived as steady, and the vertical ones as those being in unstable balance. Movement from left to right is easier to perceive than that from right to left. An important concept is the rhythm of the image, which also sets the direction of reading the photo. Due to the rhythm, the photo acquires temporal dimension in addition to the spatial one. So, when shooting, one should constantly see the entire field of the viewfinder in all details, perceiving it as a flat picture with a frame even at that moment. He or she should completely forget about the world outside this field.

In order to perceive a photo, one has to "open the plane for him- or herself". That is, to learn to abstract from the three-dimensional object depicted

and to perceive not only and not so much of it as the flat two-dimensional image as an independent value, irrespective of the object. But one also should keep in mind the three-dimensional world that gave birth to such an image. Therefore, images with emphasized focusing depth encourage the viewer to double perception, and the interaction of volumetric and flat structures forms a "double composition".

Interpretation of the meaningful message of the photo can take place in three stages. Analysis: decomposition of images into simple objects, selection of several main elements, construction of the layout scheme of the image. Synthesis: search for visual connections between the elements, formation of the visual structure of the image. Interpretation: reading a message dictated by the structure, decoding a plot based on its modification by compositional "message".

If we talk about the prehistory of "artistic reportage", then the very beginning of the twentieth century was the time of acquisition by the photo of its selfhood, its own imagery possibilities. At that time, the photograph was separated from the naive attempts to imitate painting and prove its "full value", inheriting the techniques and receptive approaches of the technically different imagery method. The formation of "artistic reportage" took place in line with the modernist "dehumanization of art", when art refused to portray a person and his or her world and drew attention of the recipient to the art itself, the manner of the imaging, and not to the subject being depicted.

The notion that photographs must be something bigger than the sum of its constituent elements to become a work of art began to crystallize. And this "more" can be hidden in the visual relation of the elements, in their connections, which consist in a new reading of the image.

In an ideal photo the structure emphasizes the author's opinion, gives the viewer an impulse to read the photo.

There is a difference between the reportage and artistic photography: the priority for the first one is the event itself, for the second — the image.

It seems that from that time on, the photograph becomes more and more subjective, aimed at the manifestation of the author's inner world, often at the expense of the loss of a reliable image of the object.

The highest aim of art should be identification of the object`s idea in the notion of photographer (subject), and not the image of its visible form. The idea, that is, the "inner" reality of things, is turned out to be inextricably connected with the associative world of person, with the processes of his or her thinking, and this world is incredibly complex. The found photography of the twenty-first century does not focus on the technical perfection of the picture, but seeks the moment when the unreal is freely and spontaneously manifested in the visible world. "Artistic reportage" is always more than one visible plan, it is a metaphor or a chain of metaphors, and this is similar to a true verse.

Subject 11
Photo editor`s work principles

According to Roland Barthes, photograph is an image that was created, selected and processed in accordance with professional, aesthetic and ideological standards.

Since they have appeared in press, photo publications work as multimedia reports: images and text(s) are interacting in them. In serious editions, editors proceed from the thesis of equality of images with text in a journalistic reports. News photos are never published without accompanying text. And the better theedition, the more explanatory text for photos it gives.

When evaluating and selecting the photographs for publication, the photo editor focuses on the following factors: what — how a photo depicts the reality, who — how a photo represents social relationships, how — how a photo is arranged.

The genre belonging of specific photo is moving one: the photoreporter shoots "material, not a genre". Profi tries to create a visual report that most fully

reveals the specifics and content of a particular event, situation, person, and subject. Usually, the image initially works as an illustration of the newsletter, later, abstracting from the temporary topicality, it may be complement analytical, review material.

And individual images of exceptional expressiveness "grow" to the status of symbols, become emblems of phenomena, tendencies, epochs, apparently acquiring a journalistic, philosophical, ideological nature. Usually, the edition format and the newsworthy event determine the accents in image presentation.

Analysts call the following elements of the news value of a photo: negativity, timeliness, closeness, unusualness, consonance, influence, novelty, exclusivity, personalization, aesthetic value. The importance of sources forms a separate criterion — correlation, affiliation, appropriateness, origin of the news.

The perfect news photo is an unexpected, dramatic, recent event with the participation of a high-ranking official or a celebrity. A reference to elitist person, composition, personalization, negativity and conflict/dramatization are important. Elites act more consistently than ordinary people and perform representative functions. Shots of ordinary people ("human interest") complement the main publications with elite persons.

The temporal dimension in pictures is divided into operative, the last 24 hours, and irrespective of the event time (pictures-placeholders).

The informational value of the photograph[8]

An important person is showed with the help of attention from the media (microphones, cameras), security guards, police and transport escort. Counseling of lawyers indicates the importance or negativeness (the judicial proceeding). Apparel and official regalia are important.

Camera angle: the upper angle indicates the lowering (negativeness), down one reveals the rising (importance).

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[8] Paragraph prepared based on the material of the textbook: Caple Helen. Photojournalism: a social semiotic approach. — Palgrave Macmillan, 2013. — 254 p.

Emotions: negativity, personalization (recognition of the model, close-up), novelty (surprise), effect (caused, created feelings), extraordinariness (disaster).

Strengthening: line, trend, list (row) — extraordinariness.

Comparison: objects of different sizes, colors, shapes are lying nearby. It also has the effect of exclusiveness.

Negativity: the consequences of disasters and crimes (as well as the influence).

Time and place are not so easy to emphasize in the picture. Recognizable locations, buildings, cultural markers are required: flags, apparel. Weather conditions: snow, gardens in blossom, Christmas tree (which also point on timeliness, proximity and consonance).

Role attributes: showing widely known and easily recognizable celebrities and politicians embodies the uncommonness. International stamps include scientists near the bookshelves, security forces in their uniform pictured with the police station in the background.

Aesthetics of the news snapshot is manifested in the light, color, contrast and exposure.

The photo can form the interaction within the photo (between the people in the picture), by means of the picture: between the character and the organization that publishes the picture as well as between the character and the recipient.

The system of subjectiveness affects the fact whether the recipient feels he is involved to what is shown in the picture or on the opposite he feels the distance. Straight camera angle — involvement, oblique angle — distance. The height of the shooting — sign of power: from the top or from the bottom. Same height — equality.

Mimics. Positive expression: raised eyebrows and the corners of lips, teeth are visible. Negative: the lowered corners of lips, frowning. Neutral expression: something in between, relaxed face.

The recipient is usually observing the events without his personal involvement. No direct eye contact. Recipients are not involved in direct interaction; they are not expected to reveal immediate reaction.

Whether participants are in the framing (information value), what area of the framing they take, how they are associated with other elements of the page (framing).

Visual arts were traditionally divided into applied and high art. Applied art presupposes applicability, usefulness, functionality. High art refers to aesthetics, beauty and perfection. Subjective expression and objective function. The beautiful and useful work together in media.

Expressiveness is an extent to which an element attracts attention to itself. Factors that influence on it include the size of the object, color, sharpness / depth of space, foreground / background, overlapping (together with) other elements. The visual weight of an element may increase or decrease which creates a hierarchy of importance between the parts of the image.

The horizon expresses the analytical story and the sequence. The old and usual is on the left, the new is on the right. Vertical line: the ideal is above, the real is below.

The composition includes lines, forms, shapes, textures, patterns and colors. Human sight organizes into the configuration what has been seen. The elements of photography: people (participants), places (circumstances), activity (processes) inside the picture framing are interrelated.

We highlight the main object (portrait) or show the line, the number of items (iteration, repetition). Selection is a common tactics, while iteration is more seldom applied.

Two elements are compared; more than two elements form a series.

Coincidence: the two make one. Two people look at each other: connection.

Triptych: two side blocks are submitted to and complement the central one.

Visual disbalance contains more dynamics. The value of axial asymmetry.

The aesthetic value of photography[9]

Researches consider that the main criteria for a "beautiful" (photo)image are the following: it satisfies "everyone"; it stimulates, provokes, arouses interest; it is multi-layered, encourages the viewer to discover something; meets cultural context, it is perceived as relevant; it contains an idea, captures imagination and draws the eye.

Abstract concepts can be subjects of images. However, it is necessary to represent abstractions by real objects: for example, an apple, sewing meter and the dumbbell as symbols of weight loss. You can illustrate concepts using metaphors, comparisons, hints and allusions.

What is the visual "beauty"? Most photographers think that their professional task presupposes revealing, strengthening and creation of the attractiveness of their images. If you work in the commercial field (this includes fashion, portraits, weddings, photo goods), your success is determined with the extent to which you can create an attractive image from the available material. However, beauty can be of a pretty low priority for photojournalists, and for those who captures such serious topics as conflict, poverty and disaster, beauty can be very undesirable.

In the photography which is considered as art this issue is even more complex. The photo is perceived wider today in the artistic circles, and the beauty is largely off the agenda there. Until the early twentieth century the key task of art was the search for beauty. Even some essentially repulsive themes such as the martyrdom and crucifixion were framed in brighter and attractive light. With a few exceptions such as Albrecht Dürer, Hieronymus Bosch and Francisco Goya, the art had to satisfy the love of its recipients for beauty.

The majority visually likes the following the most: familiar themes, realities and objects, rich colors, brightness, contrast, harmony, clarity and beauty.

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[9]   The paragraph was prepared based on the material of the textbook: Freeman Michael. The photographer's mind. Creative thinking for better digital photos. — Elsevier, 2011. — 193 p.

For Plato the criteria of beauty presupposed proportion, harmony and unity, for Aristotle it was associated with order, symmetry and perfection. Kant was the first who started to study the beauty and art. Beauty is always a positive value. We take it for the sake of itself. Kant called it "disinterest". The experience of beauty brings a reward in itself. This experience has emotional, sensitive and mental measurements.

A dissimilarity of the object's beauty and the beauty of perception are both important. The second case is derived from an attempt to make attractive images of the objects which in other circumstances are not perceived as beautiful.

Commercial photography is trying to improve its objects as much as possible. The photographer needs to understand what the majority considers to be beautiful, whether we're speaking about a face, a figure or a landscape. Outstanding photographers are distinguished by their ability to create images that will be perceived as exceptional and beautiful at the same time.

The attractive landscape photographs require proportionality, harmony, integrity. Natural correctness as well as absence of contamination and spoilage, small communities and lots of greenery is significant. Cons: poor crops, drought, signs of the industry, garbage.

As to the capture of the human appearance aesthetics tends to average indicators. There are few differences between male and female beauty. Skin texture is of high Importance while large, beautifully placed eyes top the list of individual traits. Many models depict the requirement of the golden ratio between different body measurements (that is to say, the distance between the eyes and the mouth compared to the distance between the eyes and the cheeks). Smooth skin is highly-prized, without spots and wrinkles as well as the symmetry (but not absolute one).

Infantile characteristics of female faces are also highly-prized: large and round eyes, big forehead, small nose and chin, long and dark eyelashes. The ratio of waist size to hip size is important for women. This ratio comprises approximately 0.7 for celebrated beauties. The Golden section is applied in

vertical proportions. A slender body type (low body fat), noticeable breasts, long legs are highly demanded.

Men: slender, broad shoulders, narrow waist and hips, long legs, pronounced lower jaw.

For both sexes: wide-set eyes, high cheekbones, tanned skin (for Caucasian complexion), more narrow face, darker eyebrows, fuller eyes, more narrow nose.

Photojournalism often tends to alternative aesthetics. High art tries to challenge the conventions of beauty, showing thick artist's models, dissected corpses. The so-called other beauty is influenced by globalization, when different ethnic groups enter nowadays the Western pantheon of beauty. Photographer even shows nature not in its complete perfection.

A good example is the beauty of the ruins and archaeological excavations. The attractive desolateness should correspond the expectations which include the camera location, lighting, composition, and timing. Remnants of buildings should be relatively clean and dry (dust is acceptable, but the wet garbage that stinks is not), piles of dust should rest at a distance and be not visible to the viewers. Ruins should look unattended because of they were abandoned by people, not destructed by vandals. They must be empty of life, rather than having settlements of any kind of dangerous inhabitants.

Attractive ruins are partially buried in the ground and partially cleaned. The important part must not be overlapped with anything. Partially destroyed but still important parts should be recognizable. Two or three human-made elements must be evident. Sculptures are even more important, a face or head of a sculpture are of high importance. There should be whether no people in the framing or one or two small figures that give the impression of locals in a distinctive attire. They definitely should not be tourists. Atmospheric light, fog and aerial perspective are needed Flat light has to be melancholy.

The opposite side of beauty is the exalted - it is a special occasion when we experience a kind of fascinating delight looking at the scenes and situations

that are overwhelming, limitless or even frightening. Mostly they are natural powers: volcanic activity, earthquake and lightning. Such scenes are called "dramatic". Such phenomena tend to convey the image too recognizable which creates the danger trivialization.

When performing such tasks you can benefit from the experience of European painting of the eighteenth century: large scale (along with the size of the canvas), low horizons to emphasize the size and grandeur of the sky, small figures of people to reveal the difference of sizes, large dark masses (dark meditative storm clouds), back lighting, dynamic movement in the sky, the distance, drowning in the fog and shapelessness. Looking at such compositions the viewer cab only enjoy when he is sure of his safety.

The elevated stands as the horror of war, holocaust and fears of mass extermination in photojournalism. Calmer images horrors shows better the negative side of human nature.

Anticipated aesthetic canons are usually the opposite of originality. Clichés are not born at once, but they become ones due to multiple repetitions. There are time proven places and timings of shooting. Clichés are true, time-proven and laconic. All good things in the world are like that. People use clichés in order to spread an important topic. Clichés are nicely improved over time.

There are expected viewpoints, looking at objects such as English or Japanese parks. The majority has fairly conservative tastes. Stock photography shows that the best pictures are sold over and over again becoming a new cliché. Founders of stock agencies reported that 90% of sales come from 10% of the images.

For tourist shots such expectations are well-known locations with the tourist couple in the foreground. It is necessary to arrive before dusk in good weather and add to the framing an additional element: for example, the reflection of the street in a puddle and an attractive café with the Eiffel tower in the background.

Everything good will be copied and monkeyed. There are a limited number of ways to photographically represent a specific object. The further deepening into risky angles can make an object funny. Fashion can of help. Techniques to convey the image can be at one time rejected by the wide audience, but in other time they can gain popularity.

Conveying of clichéd plots: technically perfect image (for example, the better resolution, wider dynamic range of brightness), Stylistically better image (composition, requires taste), a different way of framing, if it exists, other weather conditions and lighting, stylistically different approach, including technological one: huge prints, animated slideshow or video to the music.

What turns the plot into a cliché? Essentially attractive plot with a conventionally attractive point of shooting, well-tried places of shooting on tourist routes, expressive stylized design, some overly used technique.

Everyday and ordinary things have always attracted the attention of photographers. They can be a winning material, if the photographer considers everyday topics something special. The best what the image can do is to capture the characteristic appearance and to obtain some information. The optimal vantage point for shooting and lighting are those that get the most visual information.

The obviousness has a serious drawback: it is not interesting. The viewer has nothing to do there. Image decoding is a part of the enjoyment that comes from it. Often a detached view is necessary to be involved, inviting to remain on tune, involved, attracted. How to delay recognition by the viewer of the plot and / or the content of the image without losing the audience at all? The encoded object should be made small in the picture.

Use the tonal range, so that the viewer began examination of the image from that part which is remoted from the final object. Keep his view: directions of the views of the people in the image, diminishing perspective, diagonals that converge.

How to slow down the perception of the image: a look through the window as part of a larger composition, a distant figure, a large print, panoramic shot, placing of the significant element far from the center. Show the direction of the desired view by means of an imaginary line, an arrow of light, views of characters, change brightness, contrast and saturation. Add some text that would contradict the first impression of the viewer. Set the sequence of framings.

First an eye notices the large and the contrast, and then details are examined that seem to be interesting and important. You can also specify the visual clues: shade or a part of a larger object for the viewer to guess what can be the whole. Also any ways come at hand in order to partially blur the perception and recognition of the object. For example, shooting of the main object (such as the reaction of witnesses of the incident), "traces" of a real event.

A man subconsciously looks for harmony and balance and feels relieved when he finds them. Minus: a convenient composition is not always interesting. My eyes and mind need stimulation. Viewers like to be surprised, to see new things, find food for their thoughts. Only that attracts and holds attention that contradicts the comfort structure of framing. Perfect balance can be calm, but boring. A good balance includes surprises and details. There are two competing tendencies in the composition: balancing for equilibrium and violations to arise interest. It is necessary to combine both of them.

The brain likes to solve visual tasks. The estimation of economy-in-picture is called to show that the picture is well composed. So there are two conflicting trends in the image: stability and solution of the tension, but at the same time, the originality, surprise and detailing generate the spark. Creative photographer tries to expand the horizons of perception of his audience. The wide audience is conservative; the narrow one is more flexible.

The quality of popular photographer underlies in his ability to satisfy certain reactions to visual stimuli. In classical composition a common view is organized in such a way that most people consider balanced.

The majority of the audience reject the non-classical composition It challenges and it is perceived a difficult one, it does not correspond to the conventions.

The balance of the composition is created by means of opposite tension usage. Solutions to stresses satisfy the search for balance by the viewers. Traditional composition uses the dynamic balance but not the static one.

There are layers of elements that need balancing: space, tone, depth, sharpness, colour and content, and more than one of these elements act at the same time.

Formats of framing derive from pragmatic reasons. The wider the horizontal frame is, the harder it is to use it for vertical shots.

The lines "show" because the viewer sees them as such, which have a direction. The receiver tries to find simple graphic structures in the image he looks at. The light also leads the view, because human eyes tend to move from darkness to light.

Subject 12

Photojournalism as a business[10]

One of the global tendencies of media sphere in the twenty-first century is impoverishment. Researchers note the widespread decrease in media investments. Journalistic staffs are reduced by combining the responsibilities of several employees in job descriptions for fewer specialists. Economic unprofitableness is the main reason for the closure of publications in democratic countries. Payback search is a constant headache for owners and editors. Western countries reduce the presence of state capital in the media, and private owners seek profit or close their media. Consumers get used to free access to journalistic information. The need to pay for the number of print media was initially weakened by the access to radio and TV, and later to the Internet. The

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[10]   The paragraph is based on the material of the manual: Pesochinskiy Dmitriy. Photography as a business: where to start, how to succeed. — St.Petersburg: Piter, 2012. — 224 p.

number of editions increases, competition intensifies, the media market specializes in narrower segments — interests, age, profession, place of residence.

A market society prioritizes the needs and whims of the exhausted and busy consumers of media information. The recipient wants many round-the-clock, cheap (ideally free), technically accessible information. At the same time, taxes for media owners are rising, laws require social guarantees for media workers, the cost of journalistic content increases, and especially the cost of high quality content. Consumers demand technical updating of presentation and submission of content, innovations are taken for granted. All this distances journalists from editorials, makes the media professionals to position themselves in the media market by their own, switch to freelance — a simultaneous freelance collaboration with many publications.

The twenty-first century revealed another tendency: the bulk of non-professionals in the media sphere. Millions of people without special education and training receive basic media literacy skills and start to cover the subjects and events that previously were exclusively within the competence of professional journalists. Even more: enthusiasts go to zones of conflicts and natural disasters to prepare material and offer them to media editors. These volunteers do not have centralized coordination, do not report their intentions to embassies of their countries, have no legal support, are not affiliated with human rights organizations and humanitarian missions. Researchers consider this tendency to be one of the main factors that increases the world level of violence against journalists and victims from their number every year.

These tendencies are fully relevant to photojournalism. Neither writing and proofreading of texts nor video recording and editing has suffered such a depreciation in the eyes of both the public and the journalism department as the reportage photo. In principle, in post-Soviet mass media, one traditionally did not pay such attention to photo-illustrations, as in the Anglo-Saxon world headed by the legendary magazine "Life" (USA, 1936-1972, then the release

with variable periodicity). In the post-Soviet space, photo reporters have never been paid a lot (except for Moscow press) and they have been axed almost in the first place.

One can find a lot of substitutes for original photographic production: these are both photos purchased in other media or news agencies, and the ones downloaded from the Internet, where portraits of subjects are copied from social networks, or even the character of material is asked to give his or her favorite photos for publication. Except for magazine publications, the technical requirements for press photos in post-Soviet countries are low. Photographs made with compact cameras, and now with smartphones, place on newspaper pages, radio stations and TV channels, web pages and mobile applications.

The feeling that "everyone is photographing" and almost any photo can find a place in the media, discredit the profession of photojournalist. One does not want to pay for the work of photographer, his/her efforts and profession seem to be as self-evident components of general literacy as reading and writing.

All this sets the task of monetizing the profession of photojournalist.

In addition to mastering the skills of photography, adequate photo equipment and a representative portfolio, one should be able to sell his/her services to potential customers. In photography the quality criteria are blurred, and the tastes are noticeably different, so there is no single standard for quality assessment and it is not expected that it will appear.

As professionals point out, it is necessary to analyze the works of experienced colleagues, to study the history of visual arts and classics of photography. When mass media start accepting the works, you should establish the contacts with photo editors, colleagues photoreporters, secretariat staff of editions.

You should identify the spheres of search for potential customers. Print and network media, book publishers, advertising and PR agencies are regularly demand photos, and industrial enterprises, construction companies, trade enterprises, local authorities — potentially demand them. With the development

of corporate culture, it became fashionable to invite a photographer to company anniversaries and employees, press conferences, seminars.

It is necessary to take care of your representation on the Internet space: create and maintain in the current state your personal page, accounts in social networks and profile sites. There is a sense to place your information in advertisements.

The appearance of photographer should not cause annoyance. The professional will focus on the situation and the socio-economic level of customers. In any case, the elegant look should be the norm. People are eager to communicate with equal to themselves. In communication, it is necessary to radiate optimism, confidence and enthusiasm.

There are pictures that are commercially unprofitable, but useful for the photographer's image. First and foremost they are the portraits of famous people.

Publish in non-commercial publications, participate in socially significant projects. Type publications. You should have some thematic portfolios.

Professionals do not recommend to resort to the strategy of dumping prices. Reckon upon serious work at once and rate your efforts adequately.

Conflicts in the work of photoreporter have three main reasons: he or she did not understand the task, the client did not like the result, a photographer was not paid for the work.

You should examine the task thoroughly, do not afraid of requiring any necessary details and instructions. A specific customer should like the result of work. All monetary issues should be discussed and documented in advance.

If your copyright is violated, you should evaluate whether the situation is worth the protest. Courts protect such cases, but in most cases, court costs will exceed the potential benefits from the won process.

For access to important events, take care about your accreditation in advance.

Reportage shooting: I was, I saw, I participated. A sequential photo story about the event is required. Scheduled and unscheduled ones.

Always sign pictures: surname, position, place. Describe also the event itself, the names of tactical events, the time-study of each event. Objectivity, descriptiveness, chronology.

Corporate parties shooting. Shoot not only the organizers. Make a reference to the area: shoot the general plans of the hall, the restaurant in its entirety, stages with musicians. Everyone should be in the pictures. Make several wide shots for all tables and groups. Give maximum attention to leadership. All key elements of the event must be recorded: the leader's speeches, awards, handshakes. Shoot singers, musicians, magicians and animators. Give attention to the guests from other organizations. Show emotions. Pay attention to the safety. Look for bright details.

Experts recommend a triple look over and screening of photos before sending them to the customer.

Real estate shooting. Regular shooting of the construction stages. Determine the shooting points at once, since you will be shooting here the next few years. Choose the same weather: either always sunny, or always cloudy. Roads, installation and deinstallation of scaffolds, cottage towns, interiors of cottages.

Production shooting. You should understand the essence of the enterprise operation, understand the specifics of work. Take care of your safety. Place people and scenes in the right manner. Take into account harmful gases, humidity, electromagnetic fields, sparks, moving parts of machines and other factors. Do not be afraid to adorn the reality — the enterprise wants to look attractive. Include symbolic, recognizable and stereotyped images, accessories in the frame.

Master the shooting from drones. The general plans of factories, constructions, settlements look very advantageous.

Subject shooting for catalogues requires the use of light cube for even non-glare lighting and photo-table with adjustable angle of surface inclination. The biggest challenge is shooting jewelry and glassware.

Shooting of official events. Get into the essence of the event. Take a look at the event program. Show the sequence and chronology of the event. Be careful and picky. Fix the key moments of action. Shoot all the speakers. Catch pauses between sentences. Shoot wide shots, fragments of the interior. The listeners should show intense attention. Then learn to catch skepticism, irony, indignation in their facial expressions. Details, touches are also important. Take care of accreditation and specify the dress code.

Office space suffers from the lack of dynamics, which creates a particular difficulty. Photograph your colleagues. The image business-portrait is different from any other. It should emphasize a number of the character features, without emphasizing the rest. A businessman wants to radiate businesslike character, a scientist — courage of thinking, a candidate for deputy — confidence and businesslike character. The director of a company wants to look smart, strong-willed person. Use the appropriate items as a requisite. Shoot the room from the best points. Show modern equipment and technology. Combine genre scenes and reportage. Office female employees are reviving formality.

Honor boards remain an element of corporate culture. In the picture for such a board should be the face of the employee with discreet smile in elegant, but not glamorous, clothing. Shoot from the distance of a few meters, combining the light from a window with an external flash directed to the ceiling.

Interview shooting requires interaction with a writing journalist. Look for a contact with your character. Shoot him or her right during conversation. Try different shooting points.

Master the technology of 360-degrees panoramas.

Work with image banks. Sale of illustrations from your archive. Requirements: perfect quality and absence of any logos and registered trademarks in the frame. You need to sign your photos. Most bestsellers are extremely stereotyped images. It is important to feel the market situation. Geographical reference is important when selling the photos to local editions.

The most successful photos are the photos with business, people, family, beauty, health, lifestyle, food and drinks, objects on a white background, abstract backgrounds and templates. The image banks are full of photos with colours, animals and landscapes. Therefore, only very impressive images are accepted and in demand.

Stocks came after the image banks. Both variants are designed for sale of your images across the globe using the specialized sites.

The requirements for stock photos are as follows: commercial orientation, high technical quality and sufficient file size. All images should be accompanied by a short title, description and keywords (about fifty).

Idea is the key point in creating a stock photo. The presence of the main visual object is necessary. The illustration should be concrete.

Requirements for a successful shot are the presence of a clear idea, a classic frame composition, the absence of excessive details in the shot, light colours of the shot, positive energy of the photograph.

Subject 13
Photography in the history of visual arts

In the history of visual culture the image is considered older than the inscriptions. This assumption can be justified, at a minimum, by the fact that children first learn to draw, and then to write. All illiterate people in different cultures have other sign systems: they draw, embroider and paint a fabric, make clothes and shoes, decorate housing and household items, carve wood, work with leather, stone, bone and metals. The inability to write and read does not allow us to consider such people as uncultured, uncivilized, not to mention more discriminatory definitions from the ideological arsenal of colonialism period.

But, it seems, the oral speech is an inalienable feature of humanity. Strategical, inevitable importance of oral communication is evident in the fact that, as a rule, blind people are much better socialized than deaf people. The

dominant role of sound words in the "humanization" of human individual is also showed by numerous cases of the "Mowgli" phenomenon — the upbringing of the human child lost in the jungle by wolves (predominantly). Later "salvaged" from the wolf pack to the human community, these individuals are extremely difficult to adapt. Those of them who have mastered the basics of oral speech, tell about their extreme constraint by new circumstances and the fact that they dream of returning to the wolves, to simple and understandable natural life.

Anthropologists tell that the concept of "primitive" ethnic group is unknown to modern science. The investigated ethnic groups are classified historically by the presence and continuity of state life; presence and age of written artifacts; the degree of development of material culture: buildings, crafts, trade, land cultivation, arts. According to the above features, the peoples are very different. For example, Ancient Sparta and Assyria at one time had the "arms race" and military and political success in the decline of the cultural and social life. Dozens of ancient ethnic groups in different regions of the world have a developed culture (the Kurds are spectacular example), but historians have no evidence that these nations have ever had their own states. There are also phenomena of the fallen nations, as the aboriginal tribes of South America. Their ancestors erected pyramids, accumulated enormous gold reserves, had the developed astronomical observations and repeatedly made cranial trepanations for their veterans, while their descendants practically do not take part in the economical, social and cultural life of the modern societies in which they live.

However, each and every nation of the world have complex oral speeches, developed system of social conventions and rituals, as well as developed mythology as an oral form of historical memory. Thus, let us say that to consider nomadic people "more primitive" than the nation of farmers is just as unjustifiable as to consider a stateless nation as "unhistorical", against which Ukrainian intellectuals are protesting so much time.

After postulating this, we should note that in the history of figurative art drawings (reliefs, sculptures, chases, casting, embroidery ...) do not form

definite phasing with the systems of writing. Linguists mostly agree that any writing is born from the standardization of drawings/drafts/schemes. However, here we also have a rhizomatic picture: hieroglyphic writings with a single "pattern"/sign point to a phrase or a word/concept, in another writings the sign indicates/may indicate a group of sounds.

According to Walter Ong, the uniqueness of the phonetic abbreviations (sign = sound) provided them with an incomparably easier way of recording, deciphering and learning their languages, and, hence, the status of "grand languages" (major, main languages). The scientist calls them the first "mass media", that is, the languages of transnational formations and in the future of empires. He points out that in fact humanity has invented (discovered?) a phonetic alphabet only once. Almost at the same time we find this invention in a developed form in some Semitic peoples of the Fertile Crescent. The most famous of them were the then hosts of the Mediterranean waters, the Phoenicians and their land neighbours, the ancient Jews.

The invention of the letter does not destroy the pictorial designations. As ever, in the history of communication means, the introduction of a new media does not destroy, does not override the previous ones, but redistributes their functions and their place in the culture. Artists sign their canvases, writers decorate with illustrations both the handwritten and the printed books. In the history of journalism, we often find texts without illustrations, but almost never some images without the text.

The text and the image are also enter into fluctuating relationships. Fonts are equally a matter for artists (designers, as they say now), as well as for calligraphers. Illumination of the first letter, boxes, insertions, and, in fact, the transformation of the alphabets as such (adding vowel marks, stress marks, punctuation, paragraphs, word and line spacing, capital letters, diacritics) solved both the aesthetic, informational, and functional tasks.

The same is true for photo images. They complement the tradition of book culture as a fundamentally multimedia business. Before the photo images the

text was supplemented by the decoration of cover, edge, bookmarks, paper selection, colour, method and quality of print, book subsidiaries (page numbering, content on individual page, attribution, title, preface and postface, comments, notes, paginal references, errata page), drawings, cartoons, charts, tables, graphs, engraving, lithographs, finally, reader's marginalias or manuscript copies of editions.

The photo enters into the same cyclic relationships with the older elements of the printed and newspaper page. Till the end of the nineteenth century, it was rather an exotic element, page decoration, rather than document and integral part of journalistic reports. Subsequently, the introduction of compact cameras transformed it into a journalistic norm. There is a phenomenon of illustrated editions, where it is photo we mean under illustrations. The expansion of reporters makes public life visible and more transparent.

The 1960-s are a nodal time: the press photo gets general recognition and status of the media art. Illustrated magazines are experiencing a peak of their development (later they will back down to pressure of the specialized editions). Television is even more efficient than radio, it strips the press the task to transmit uncommented news. The dominance of photo images on a sheet is no longer a sign of publication`s quality, rather on the contrary, it shows indulgence for massive tastes. Design, culture, recognizable style of both photographer and photo editor are the priority tasks of high-quality press.

Each year photography becomes cheaper. At the end of the twentieth century, photography becomes a global business. The introduction of the Internet, digital photos and smartphones adds new impulses to this total tendency. The photo is being "uncharmed", it creates the impression of public activity. A technological reduction of photography takes place. The photographer ceases to process the film, and then prints the prints in the studio. The digital camera cuts off the photochemistry in principle. The billions of pictures get unprecedented audience attention, never taking first the paper and then the off-line form.

All this undermines the authority of photojournalist. The boundary between the master of press-photo and the successful witness of important event becomes thinner. Photo reporters start freelance, collaborate with many publications. Editors publish photographs of bloggers, users of social network, stringers, freelance authors. Standards of "good" shot become vague. Different orders, tasks, client dictation form separate aesthetic, technical requirements for propaganda photos, illustrative material for journalistic publications, hard reportage, chronicles for infinite information flow.

Photoprocess as communication

The classical communication theory of Harold Lasswell has five elements: 1) who speaks, 2) what speaks, 3) to whom, 4) how, 5) what result.

A press photographer or photoreporter is an employee or freelance writer of the news agency or mass medium. He or she performs the task of the editor or the head of editorial unit. The reporter works independently or in a team with other media professionals. He or she supplies material for sale to other media or for publication in his/her edition.

Press photo is an informational material intended for publication in mass media. The main, if not the only, motives for such publication is a) informing the public about socially important events and tendencies; b) formation of public opinion, c) propaganda of (trans)state ideology; d) making a profit from the sale of news.

The recipients of press-photographs are colleagues of the photoreporter, other (photo)journalists, the editor forming the task for shooting, the staff of other mass media, to which the photographer can give his or her pictures for publication, as well as the readers and viewers of these publications.

The press photos should comply with 1) technical and aesthetic canons of photography, 2) time limits for submission of the press photo for publication, 3) professional requirements of photojournalism, and 4) the format of specific mass medium.

In most cases, the photographer has no feedback from the viewers of his or her photographs. He or she judges about his\her professional position based on the payment for his/her work, career growth (although photographers are less likely to be the head of editorial staff than writing journalists), orders for shooting more responsible and more complicated events and celebrities, business trips to hot spots, comments of colleagues. Professional growth of photoreporter is little formalized due to the numerical tightness of this profession in the post-Soviet space. Further signs of recognition may include invitations to collaboration by well-known mass media, appointment as personal photographer for a public person, issue of personal photo albums and photo books, holding of personal photographic exhibitions, publication in foreign mass media, as well as the regular tasks from these editions.

There are no Ukrainian awards in the sphere of photo journalism. The most prestigious international press photography contest is World Press Photo, which has been operating since 1955 with its headquarters in Amsterdam. The exhibition is attended by 45 countries, where about two million viewers attend its expositions. Since the beginning of 2010 the exhibition has been coming to Ukraine. In 2015, for the first time, the photos of Ukrainian photographers in this competition were formalized as a separate exposition.

The Magnum Photos Agency, created in 1947 in Paris, is considered the major league of photo journalism. From the post-Soviet space one photo artist is included in this organization, he is Heorhii Pinkhasov. Native of Moscow, he emigrated to France in 1985.

Subject 14
Philosophy of photography

Here are some examples of a philosophical approach to photo analysis.

Walter Benjamin relates a photograph to the "technical arts" (the term of Valentyn Mykhalkovych). Benjamin believes that the essence of his

contemporary era (the first half of the twentieth century) lies in the possibilities of reproduction, in particular, of photographs. Since nobody considers the photo "as it is," but deals only with a copy, a developed reflection of the celluloid negative, the feeling of the original as a basic category for the prior art and culture disappears. Consequently, the value of the authentic works of art, and the uniqueness of author's work, action, are also being dissolved. Such a reverential distance from the artistic work Benjamin calls aura. The disappearance of such an "aura" weighs down the topical art, reducing it to media production, and, on the other hand, makes everyone equivalent owner, user, recipient, or even a critic of cultural production. Consequently, reproductive possibilities of technical arts lead to the political meanings of society and culture.

Marshall McLuhan considers any objects created by a person, besides their utilitarian purpose, also the means of communication, that is, takes into account their cultural, symbolic functions. According to McLuhan the most important for the development of civilization were communicative means as such: tribal social structures, phonetic writing, printing press and television. He sees the significant objects created by a person, as the extension of his/her body: a hammer — of a fist, a wheel — of legs, glasses — of an eye. Consequently, all forms of technically armed view is a way of perceiving and appropriating reality. McLuhan shows the connection of photographic technology with other types of communication and sees its influence on many social practices and cultural settings in different areas of life.

The concept of photography as a way of fixing violence belongs to Susan Sontag. From the point of view of the author, the act of violence is the process of taking pictures as a way of appropriating, stealing the reality, and looking at the photo as a kind of peeping in the unique moment that captured and multiplied the photographer. Very often uniqueness is a uniqueness of suffering — illness, injury, disability, torture, violent death, dying. The perception of such a terrible reality can testify to the transformation of suffering into product, and on the other hand, it is a chance of manifestation of the

humanizing essence of culture, it gives hope for the humanization of the recipient.

The objectivist approach to photo criticism (for example, Oleksandr Lapin) focuses on the visual characteristics of the photo image itself. Most of the manuals on practical journalism stand on these positions. Lapin fixes and examines the "material" characteristics of the image: the format of the photo (vertical/horizontal), size, character of the framing, contrast, lines, diagonals, and other compositional elements. He is also interested in the psychology of visual perception: for example, to what extent in the black-and-white image, the contrasting elements "relieve" in front of each other, in which order the eye examines the photographic image, on which parts of it it stops most and why.

The subjectivistic (impressionistic) approach (for example, Roland Barthes) pays the attention to the "mental" aspects of photography. For the authors of this direction, the main creator of the meanings is actually not the photographer, but the viewer of the images. Barthes claims that the photo is an irrational message, and he can not justify why one photo excites him, and the other is not. At the heart of the analysis, more precisely, the reaction to the photo here is an associative series generated by the images in the mind of the recipient. The "prick of pain" caused by personal memories of the photo critic is the central motive of his reaction to the image. The visual characteristics of the image are not postulated, and may not even be of serious significance.

Paul Virilio considers the camera as a "machine of vision" in the context of his doctrine called dromadology – the science of speed. His starting thesis is the assumption that scientific and technological progress is guided by military affairs, arms race, where the main purpose and requirement is the speed of action. Any innovations are usually developed and financed for military sector, but only later they are made available to the civilian population. Therefore, fixing the images is a way of recording, accumulating, monitoring and supervising.

John Berger criticizes the Western art criticism tradition for the uncritical, abstract admiration of classical art. In his opinion, this tradition ignores the social, ideological and economic-political context of creating images in the past and now. He points out that oil painting demonstrates the colonial interests of the Western elite, and women are manipulable object of male desire both in the social figurative arts of Europe of modern times, as well as in the modern photo advertising.

Photo criticism of Valerii Savchuk is based on attempt to apply the tools of philosophical analysis to photo-creativity. He observes the postmodern fatigue with attempts to explain the irrational world and the transition of culture to the media environment, where photography is a way to reflect the world, not a way to know it. He sees photography in a mediocre position between technology and art. The photographer is more dependent on technical devices than a musician or singer. The critic refers to his understanding of the meaningful potential of photo art as the logos pose. This is a way to allude, to symbolize the verbal, conceivable, mental, and emotional through the visible. Savchuk comprehends the image as a chronotopical meeting, synthesis, stitch, as a way to show temporary through constant, material.

Subject 15
Photojournalism in the XXI century[11]

Professional photojournalism today faces a number of challenges arising during the digital revolution. Among them are the following:

- lost photojournalists` monopoly on the "image" in the traditional and, especially, in the new media: increasingly the operational efficiency remains with nonprofessionals, amateur correspondents who appear at the scene of the accident faster than professional journalists;

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[11] The paragraph is based on the material of the manual: В мастерской фотожурналиста. Сборник статей / Под ред. О. Бакулина, Л. Сёмовой. – М.: Факультет журналистики МГУ имени М. Ломоносова, 2011. – 150 с.

- change in the profession standards: against the background of accelerating the transmission of visual information, the quality of press-photo significantly decreases;

- more and more the difference between photography as an art that creates high-quality images and a photograph as a reporter's text, which should capture the facts;

- creation by new technologies of new, previously unimaginable opportunities for manipulating the nature of "documentary" and substituting it with "staged" not only on professional, but also amateur levels;

- greater level of photographers` anonymity, which obviously influences the reliability and accuracy of information.

Shooting the thematic series, the photojournalist can present it as he planned by means of selection and montage.

First you have to find the concept, and then shoot it.

The most important thing in a photo is your attitude to the event. Without this attitude, it will be only the moment fixation and no more. And you should shoot what you feel, not what you see.

Shoot for yourself, not for edition and not for the boss. Make your recognizable style.

Sport reportage. Keep an eye on the background. Direct in some way, especially when shooting portraits. Do not betray your style. Establish a relationship. Do not put it for tomorrow. Use shadows and reflections. Do not stand where everyone is. Leave the location the last. Do not lose your human face.

Everybody is shooting more and faster. But the comprehension of serious subjects requires time and finance. Therefore, the development of such plots takes place for grants on the own initiative of the photographer.

One imposes higher requirements even on the usual news photo: it must be original and have artistic value. It is not enough being a neutral transmitter of event. A witness will always appear at the scene of event faster than a

professional. Therefore, the specialist photos should differ in artistic level. Working with freelancers, the editors make photographers constantly competing with each other. This helps only partially.

The idea in a photograph becomes more important than the form, skill or equipment of the author.

Affluence of unprofessional photographs has led to the fact that professional photographers began to use the techniques of amateur photography, imitating such an eye-catching simplicity, sincerity, even intimacy.

One of the ways to upgrade a photo is multimedia, combining it with text, video, and sound.

The news agencies have refused any image processing. But photos of independent photographers, photos in magazines and exhibitions are processed to a large extent.

Due to the lack of respect for copyright and the profession as a whole, the lack of adequate labor agreements, fees and life insurance, the work of photoreporter becomes so unstable that the profession in the list of desirable ones ranks at the very bottom of the second hundred. In the list of "Best and Worst Jobs of 2010" in The Wall Street Journal, the profession of journalist is 189-th, the profession of the photographic process operator is 93-rd and the photographer is 126-th.

However, photojournalism has never been as popular as it is now, and has never attracted so many people. It just starts to exist in a different format and increasingly it depends not only on professional photographers, editors and publishers. More and more photographers begin to divide their shootings into commercial and creative ones.

Research in the field of photo history, like in any new kind of creativity that does not have centuries-old traditions (for example, cinema), has been for a long time lagging behind the development of artistic genres of this art.

Such a situation is explained, among other things, by the lack of (unlike, for example, painting) a wide network of museums, archives, and a large

number of collectors. One also can not take into account the fact that bulky photooriginals of past years, fragile glass negatives and paper imprints were very short-lived, which did not contribute to their significant artistic value at all.

In a word, for a number of reasons the history of photography has started to developed only in the middle of the twentieth century, mainly in postwar years. At that time in different countries the books devoted to both domestic photography and foreign photographic schools started to appear.

PLAN OF PRACTICAL LESSONS
ON THE COURSE "IMAGE JOURNALISM"

Subject 1
Basics of photo composition

PLAN

1. Main photocomposition techniques.

2. How to define plot and semantic center of the picture.

3. Search of the shooting point: distance, height, central position.

4. Elements of photo composition.

5. Frame, vertical and horizontal, the perception of space.

6. Balance, visual weight, symmetry.

7. Diagonal, active lines, rhythm and movement.

8. The generalized vision.

RESOURCES

1. Арнхейм Рудольф. Искусство и визуальное восприятие. — М.: Прогресс, 1974.

2. Бальтерманц Ирина. Специфика содержания и формы фотожурналистики. – М.: Изд-во МГУ, 1981. – 64 с.

3. Бергер Джон. Искусство видеть. — М.: Клаудберри, 2012. — 184 с.

4. Березин Валерий. Фотожурналистика: учеб.пособие. — М.: Изд-во РУДН, 2006. — 159 с.

5. Дегтярев А. Фотокомпозиция: средства, формы, приемы. — М.: ФАИР, 2009. — 272 с.

6. Дыко Людмила, Головня Анатолий. Фотокомпозиция. — М.: Рипол Классик, 2013. — 266 с.

7. Лапин Александр. Плоскость и пространство, или Жизнь квадратом. — М.: Л. Гусев, 2005. — 160 с.

8. Лапин Александр. Фотография как... Учебное пособие. — М.: Изд-во Московского университета, 2003. — 296 с.

9. Лыженков Андрей. Практическая фотожурналистика. — Тула, 2010. — 107 с.

10. Лэнгфорд Майкл. Теория и практика фотографии. — CompArtStudio, 2004. — 1288 с.

11. Михалкович Валентин, Стигнеев Валерий. Поэтика фотографии. — М.: Искусство, 1989. — 275 с.

12. Раушенбах Борис. Геометрия картины и зрительное восприятие. — СПб.: Азбука-Классика, 2002. — 320 с.

Subject 2
Photo reportage shooting

PLAN

1. Independent work of the photoreporter.
2. The cooperation of a photojournalist with a journalist.
3. Technology of a photo essay creation.
4. Planning of shooting.
5. The algorithm of shots selection.
6. Text accompanying photo essay.

RESOURCES

1. Березин Валерий. Фотожурналистика: учеб.пособие. — М.: Изд-во РУДН, 2006. — 159 с.

2. В мастерской фотожурналиста. Сборник статей / Под ред. О. А. Бакулина, Л. В. Сёмовой. – М.: Факультет журналистики МГУ имени М. В. Ломоносова, 2011. – 150 с.

3. Вершовский Антон. Стрит-фотография: открытие плоскости. Язык, история, эволюция идей непостановочной художественной фотографии. Учебно-методическое пособие. — СПб., 2011. — 256 с.

4. Ворон Николай. Жанры фотожурналистики: Учеб. пособие для вузов по спец. «Журналистика». – М.: Факультет журналистики, 2012. – 145 с.

5. Головко Бориэль. Искусство пресс-фотографии: Очерк истории, теории и практики. – М.: МВПШ, 1990. – 134 с.

6. Горевалов С.І. Фотожурналістика в системі засобів масової комуні-кації: єдність слова і зображення: Навчальний посібник / Горевалов С.І., Зикун Н.І., Стародуб С.А. – К.: Київський міжнародний уні-верситет, 2010. – 296 с.

7. Картье-Брессон Анри. Воображаемая реальность. Эссе. — М.: Лимбус-Пресс, 2013. — 128 с.

8. Лыженков Андрей. Практическая фотожурналистика. — Тула, 2010. — 107 с.

9. Лэнгфорд Майкл. Теория и практика фотографии. — CompArtStudio, 2004. — 1288 с.

10. Песочинский Дмитрий. Фотография как бизнес: с чего начать, как преуспеть. — СПб.: Питер, 2012. — 224 с.

11. Стил Энди. Лучшие фотографы мира и истории создания их работ. Фотожурналистика. — М.: Арт-Родник, 2006. — 176 с.

12. Stuckey Scott. Ultimate field guide to travel photography. — Washington DC: National Geographic, 2012. — 159 p.

Subject 3

Photo portrait shooting

PLAN

1. The purpose of the portrait genre.
2. Types and forms of photo portrait.
3. Posture, gesture, movement.
4. Facial gesture, facial expression, accessories.
5. Portrait step-and-repeat tools.

RESOURCES

1. Барт Ролан. Риторика образа // Барт Р. Избранные работы: Семиотика. Поэтика. — М., 1994. — С. 297-318.

2. Березин Валерий. Фотожурналистика: учеб.пособие. — М.: Изд-во РУДН, 2006. — 159 с.

3. Ворон Николай. Жанры фотожурналистики: Учеб. пособие для вузов по спец. «Журналистика». – М.: Факультет журналистики, 2012. – 145 с.

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5. Горевалов С.І. Фотожурналістика в системі засобів масової комуні-кації: єдність слова і зображення: Навчальний посібник / Горевалов С.І., Зикун Н.І., Стародуб С.А. – К.: Київський міжнародний уні-верситет, 2010. – 296 с.

6. Лыженков Андрей. Практическая фотожурналистика. — Тула, 2010. — 107 с.

7. Лэнгфорд Майкл. Теория и практика фотографии. — CompArtStudio, 2004. — 1288 с.

8. Морозов Сергей. Творческая фотография. — М.: Планета, 1989.

9. Шаповал Юрій. Фотожурналістика: навч. посіб. — Рівне: Волинські обереги, 2007.

Subject 4
Travel photography

PLAN

1. Preparation for a photo journey.
2. Basic features of a good travel photo.
3. Varieties of narrative structure of travel photos series.
4. Photographing of cities.
5. Pictures of food in public places.
6. Pictures of countryside.

RESOURCES

1. Березин Валерий. Фотожурналистика: учеб. пособие. — М.: Изд-во РУДН, 2006. — 159 с.

2. Ворон Николай. Жанры фотожурналистики: Учеб. пособие для вузов по спец. «Журналистика». – М.: Факультет журналистики, 2012. – 145 с.

3. Головко Бориэль. Искусство пресс-фотографии: Очерк истории, теории и практики. – М.: МВПШ, 1990. – 134 с.

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5. Дегтярев Александр. Фотокомпозиция: средства, формы, приемы. — М.: ФАИР, 2009. — 272 с.

6. Картье-Брессон Анри. Воображаемая реальность. Эссе. — М.: Лимбус-Пресс, 2013. — 128 с.

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9. Михалкович Валентин, Стигнеев Валерий. Поэтика фотографии. — М.: Искусство, 1989. — 275 с.

10. Стил Энди. Лучшие фотографы мира и истории создания их работ. Фотожурналистика. — М.: Арт-Родник, 2006. — 176 с.

11. Freeman Michael. The photographer's mind. Creative thinking for better digital photos. — Elsevier, 2011. — 193 p.

12. Stuckey Scott. Ultimate field guide to travel photography. — Washington DC: National Geographic, 2012. — 159 p.

Subject 5
Street photography phenomenon

PLAN

1. The specificity of the subjective picture.
2. Revealing of the plane in the perception of photo image.
3. Stages of semantic interpretation of the photo message.
4. Features of the found photography of the XXI century.

RESOURCES

1. Бажак Кантен. История фотографии. — М.: АСТ, Астрель, 2006. — 159 с.

2. Беньямин Вальтер. Краткая история фотографии. — М.: Ad Marginem Press, 2013. — 144 с.

3. Вершовский Антон. Стрит-фотография: открытие плоскости. Язык, история, эволюция идей непостановочной художественной фотографии. Учебно-методическое пособие. — СПб., 2011. — 256 с.

4. Головко Бориэль. Искусство пресс-фотографии: Очерк истории, теории и практики. – М.: МВПШ, 1990. – 134 с.

5. Зонтаг Сьюзен. Про фотографію. — К.: В-во Соломії Павличко "Основи", 2002. — 189 с.

6. История фотографии: С 1839 г. до наших дней. Собрание Дома Джорджа Истмена. — Taschen, 2011. — 768 с.

7. Картье-Брессон Анри. Воображаемая реальность. Эссе. — М.: Лимбус-Пресс, 2013. — 128 с.

8. Лапин Александр. Фотография как... Учебное пособие. — М.: Изд-во Московского университета, 2003. — 296 с.

9. Маклюэн Маршалл. Понимание Медиа. — М.: Кучково Поле, 2014. — 464 с.

10. Мерло-Понти Морис. Око и дух. — М.: Искусство, 1992. — 63 с.

11. Михалкович Валентин, Стигнеев Валерий. Поэтика фотографии. — М.: Искусство, 1989. — 275 с.

12. Михалкович Валентин. Изобразительный язык СМК. — М.: Наука, 1986.

13. Морозов Сергей. Творческая фотография. — М.: Планета, 1986. — 413 с.

14. Савчук Валерий. Философия фотографии. — СПб.: Изд-во С.-Петерб. ун-та, 2005. — 265 с.

15. Стил Энди. Лучшие фотографы мира и истории создания их работ. Фотожурналистика. — М.: Арт-Родник, 2006. — 176 с.

16. Флюссер Вилем. За философию фотографии / Пер. с нем. Г. Хайдаровой. — СПб. : Изд-во С.-Петерб. ун-та, 2008. — 146 с.

17. Чибисов Константин. Очерки по истории фотографии. Монография. — М.: Искусство, 1987. — 255 с.

18. Caple Helen. Photojournalism: a social semiotic approach. — Palgrave Macmillan, 2013. — 254 p.

19. Freeman Michael. The photographer's mind. Creative thinking for better digital photos. — Elsevier, 2011. — 193 p.

Subject 6
Photo editor's work

PLAN

1. Professional selection criteria of photo images.
2. Informational value of the photo image.
3. Aesthetic value of photography.
4. Alternative aesthetics in photography: market limits of variability.
5. Means to overcome the evidence in the photo image.

RESOURCES

1. Бальтерманц Ирина. Специфика содержания и формы фотожурналистики. – М.: Изд-во МГУ, 1981. – 64 с.

2. Беньямін Вальтер. Мистецький твір у добу своєї механічної відтворюваности // Беньямін Вальтер. Вибране. Пер.з нім. Ю. Рибачук, Н. Лозинська. — Львів: Літопис, 2002. — С. 53-91.

3. Бергер Джон. Искусство видеть. — М.: Клаудберри, 2012. — 184 с.

4. Березин Валерий. Фотожурналистика: учеб. пособие. — М.: Изд-во РУДН, 2006. — 159 с.

5. В мастерской фотожурналиста. Сборник статей / Под ред. О. Бакулина, Л. Сёмовой. – М.: Факультет журналистики МГУ имени М. Ломоносова, 2011. – 150 с.

6. Ворон Николай. Жанры фотожурналистики: Учеб. пособие для вузов по спец. «Журналистика». – М.: Факультет журналистики, 2012. – 145 с.

7. Вторая реальность. Сборник статей по проблемам фотографии и фотожурналистики. Сост. В. Никитин, Ю. Матвеев. — СПб., 1999. - 56 с.

8. Гиппенрейтер Юлия. Движения человеческого глаза. — М.: Изд-во Московского ун-та, 1978. — 256 с.

9. Головко Бориэль. Искусство пресс-фотографии: Очерк истории, теории и практики. – М.: МВПШ, 1990. – 134 с.

10. Горевалов С.І. Фотожурналістика в системі засобів масової комуні-кації: єдність слова і зображення: Навчальний посібник / Горевалов С.І., Зикун Н.І., Стародуб С.А. – К.: Київський міжнародний уні-верситет, 2010. – 296 с.

11. Журналістський фах: газетно-журнальне виробництво: навчальний посібник. – 2-ге вид., перероб. і допов. / Т. Приступенко, Р. Радчик, М. Василенко та ін.; за ред. В. Різуна. – К.: Видавничо-поліграфічний центр "Київський університет", 2012. – 352 с.

12. Лэнгфорд Майкл. Теория и практика фотографии. — CompArtStudio, 2004. — 1288 с.

13. Мжельская Елена. Редакторская подготовка фотоизданий: Учеб.пособие. — М.: Аспект Пресс, 2005. — 112 с.

14. Морозов Сергей. Творческая фотография. — М.: Планета, 1986. — 413 с.

15. Морриш Джон. Издание журнала. От идеи до воплощения. — М.: Университетская книга, 2008. — 304 с.

16. Caple Helen. Photojournalism: a social semiotic approach. — Palgrave Macmillan, 2013. — 254 p.

17. Freeman Michael. The photographer's mind. Creative thinking for better digital photos. — Elsevier, 2011. — 193 p.

Subject 7

Photojournalism as a business

PLAN

1. The difficulties of monetizing the profession of photojournalist.
2. Causes of conflict in the work of the photographer.
3. The specifics of corporate events, real estate, manufacturing shooting.
4. Subject photography for catalogs, formal events.
5. Photo banks and stocks.

RESOURCES

1. Бергер Джон. Искусство видеть. — М.: Клаудберри, 2012. — 184 с.

2. Березин Валерий. Фотожурналистика: учеб. пособие. — М.: Изд-во РУДН, 2006. — 159 с.

3. В мастерской фотожурналиста. Сборник статей / Под ред. О. А. Бакулина, Л. В. Сёмовой. – М.: Факультет журналистики МГУ имени М. В. Ломоносова, 2011. – 150 с.

4. Ворон Николай. Жанры фотожурналистики: Учеб. пособие для вузов по спец. «Журналистика». – М.: Факультет журналистики, 2012. – 145 с.

5. Вторая реальность. Сборник статей по проблемам фотографии и фотожурналистики. Сост. В. Никитин, Ю. Матвеев. — СПб., 1999. - 56 с.

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7. Горевалов С.І. Фотожурналістика в системі засобів масової комунікації: єдність слова і зображення: Навчальний посібник / Горевалов С.І., Зикун Н.І., Стародуб С.А. – К.: Київський міжнародний університет, 2010. – 296 с.

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13. Песочинский Дмитрий. Фотография как бизнес: с чего начать, как преуспеть. — СПб.: Питер, 2012. — 224 с.

14. Freeman Michael. The photographer's mind. Creative thinking for better digital photos. — Elsevier, 2011. — 193 p.

TASKS FOR STUDENTS' INDIVIDUAL WORK
OF THE COURSE "IMAGE JOURNALISM"

Individual work of students in the training course "Image journalism" includes carrying out practical creative tasks, designed to consolidate the acquired theoretical material and also develop professional and creative abilities of students related to the creation and publication of photojournalistic materials.

Paper project

The first part for the individual work is intended to identify the level of theoretical material acquisition by students and their ability to practically apply the acquired knowledge.

Write three essays of the volume of 14.000 characters (5 pages A4, 1.5 line spacing, 14 font size).

First. **Analysis of the photo exhibition**, which the student personally visited (virtual exhibitions are not suitable). The essay should contain in its appendix copies of a minimum of 5 printed photographs from the exhibition analyzed. The recommended plan of the essay: the introductory information about the exhibition, creative and biographical information about the author/authors of the pictures and the organizers of the exhibition, general idea of the exhibition and its predictable effect. The second half of the volume should contain analysis of the pictures according to the criteria of: the manner of shooting, why it was done in this way and how the exhibition in general implements the general idea of organizers *as a communicative message*.

Second. **Review of photo rows of All-Ukrainian or foreign illustrated edition**. The essay should contain at least one printed copy in its appendix. The recommended plan of the essay: technical information about the magazine (Ukrainian or foreign publisher, as long the magazine is printed, circulation,

frequency of output, the cost of the item), the target audience of the magazine (gender, age, profession, income level, education, consumer behavior, social status), the concept of the magazine (for example, the commercial "men's" magazines oriented on achieving by their readers the flesh-pots, "women's" magazines focus their readers on the consumption of the flesh-pots). The second half of the volume should be devoted to the systematization of photo content of the exemplar and the search for the answer how this *system* of photo images implements the mission of the publication.

Third. **Analysis of one of the theorists of photography** (of your choice) from the suggested list. The work must include exposition / synopsis of the main theses of the work and the answer to the question: what contribution was made by the analyzed author to the theory of photography.

List of works on the theory of photography

1. Арнхейм Рудольф. Искусство и визуальное восприятие. — М.: Прогресс, 1974.

2. Бажак Кантен. История фотографии. — М.: АСТ, Астрель, 2006. — 159 с.

3. Барт Ролан. Camera lucida. Комментарий к фотографии. — М.: Ad Marginem, 1997. — 220 с.

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5. Вершовский Антон. Стрит-фотография: открытие плоскости. Язык, история, эволюция идей непостановочной художественной фотографии. Учебно-методическое пособие. — СПб., 2011. — 256 с.

6. Вирильо Поль. Машина зрения. — СПб.: Наука, 2004. — 139 с.

7. Зонтаг Сьюзен. Про фотографію. — К.: В-во Соломії Павличко "Основи", 2002. — 189 с.

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Photo essays

Each student must prepare at least five photo essays (the teacher may recommend scenarios for this fixation), take away from the footage of each event five to seven shots and publish these reports online in a specially created for this purpose group in the social network. Each report should be accompanied by at least a small text, where the essence of the event will be explained and its main characteristics will be provided. Ideally a minimum of explanation should follow each published photo.

Training methods

Lectures and practical classes, individual work of a student, implementation of individual educational and research tasks.

Methods of control

Recitation of students, defense of individual educational and research tasks, creative works, evaluation of reports prepared by them for practical classes and assessment of the level of students' activity during training classes. The final control in the form of a written exam.

Forms of control

Forms of control of educational achievements of students and their acquisition of the modules and topics include recitation, defense by students of creative works, evaluation of reports prepared by them for practical classes and assessment of the level of students' activity during training classes.

The condition for student's admission to the final semester control (credit) is visiting lectures and practical classes, performance of individual educational and research tasks (writing three essays) and publication of five photo essays.

CREDIT

Students of all forms of training take a written examination.

A student is provided with one of the examination card listed below, and he's giving written answers on all of questions in it. Answers must be detailed ones.

QUESTIONS FOR CREDIT

1. "Artistic reportage" as a goal and ideal.
2. Copyright in photojournalism.
3. Alternative aesthetics in photography.
4. Analytical photo genres.
5. Types and forms of photo portrait.
6. Elements of composition: the frame, vertical and horizontal.
7. Aesthetic value of photo images.
8. Ethical principles of photojournalism.
9. Means of creating balance in the photo image.
10. Means of creating narrative and conceptual center of the picture.
11. Shooting of architecture.
12. Shooting of manufacturing.
13. Shooting of corporate events.
14. Shooting of office rooms.
15. Shooting of sketch photograph.
16. Interior photography of real estate.
17. Informational value of the photograph.
18. Information photo genres.
19. Clichéd photo stories: advantages and disadvantages.
20. Communication skills of a photojournalist.
21. A prevailing preference concerning a "beautiful" photograph.

22. Most frequently used modes and settings of the camera.

23. Lighting during photography.

24. Fundamentals of sports shooting.

25. The basics of philosophy of photography.

26. Perspectives of photojournalism in the XXI century.

27. Preparation for the photo journey.

28. Search of the shooting point: distance, height, central position.

29. Rules for the selection of photographs.

30. Subject photography for catalogs.

31. Principles of the photo editor.

32. The principles of photography of journeys.

33. The fundamental elements of the camera.

34. The reasons for the depreciation of the profession of photojournalist.

35. Causes of conflicts in the work of the photojournalist.

36. Professional requirements to press photo.

37. Publicistic photo genres.

38. Varieties of narrative structures of photo journeys.

39. Work with photo banks and stocks.

40. The cooperation of a photojournalist with a journalist.

41. Independent work of a photojournalist.

42. The symmetry in picture, diagonal, active lines, rhythm and movement.

43. System of photo genres.

44. The perception of space, balance, visual weight.

45. Text accompanying photo essay.

46. Technology of a photo essay creation.

47. A generalized vision of a still picture.

48. The phenomenon of street photography.

49. Photography in the history of the visual arts.

50. Photographing food in public places.

51. Photography of cities.

52. Photography of countryside.

53. Photojournalism as a business.

54. Photo image as a fundamental multimedia message.

55. Photo portrait tools.

56. Photo process as communication.

57. What is the "revealing of plane" in photography.

58. How to measure the expressiveness of the photograph.

59. How to slow down the perception of photo image.

60. How a photographer estimates the quality of his works.

EVALUATION CRITERIA

The grade **"Excellent"** is assigned to the student for such knowledge and skills as:

- complex solution of tasks;

- fluency and clear understanding of conceptual material;

- consistent presentation of material;

- competent handling of specific situations and examples.

It is permitted to use 1-3 inaccuracies during the presentation of the material that do not affect the essence of the stated answers.

The grade **"Good"** is assigned to the student for such knowledge and skills as:

- complex solution of tasks;

- the correct elucidation of the basic content of the material in accordance with the task;

- precise application of conceptual material;

- handling the practical context.

It is permitted to use 1-2 inaccuracies during the usage of the conceptual material, minor errors in the presentation of causality that do not affect the overall good quality of the accomplished task.

The grade **"Satisfactory"** is assigned when:

- the task is performed partially;

- answers contain mistakes;

- student superficially understands conceptual material;

- student is superficially versed in the practical application of the course materials "Visual journalism".

The basic part of the tasks is performed on an acceptable level, but the number of errors blurs the idea and causality.

The grade **"Unsatisfactorily"** is assigned if:

- the task is not submitted for examination on time;

- the material presented does not reveal the essence of the task;

- there is no understanding of conceptual material;

- there is lack of specific practical context operation.

EVALUATION CRITERIA OF STUDENT'S KNOWLEDGE DURING THE CREDIT

- **"excellent"** – student profoundly learned theoretical material, comprehensively knows the content of the modules, the main provisions of the recommended literature, freely and creatively develops his thoughts, thinks logically and he is able to bring irrefutable arguments in favor of his position, he builds his argument not on abstract assumptions, but on the knowledge of primary sources, skillfully expresses his thoughts; according to the amount of knowledge the answer contains an exhaustive disclosure of all issues and detailed argumentation of each of its provision, it is logically built and consistently reveals the issues from the lowest to the highest levels, and provides examples from communicative practice – from history and modernity, which allow to conclude about completeness of the views of the student about the question posed; the answer must be written in good, rich language, marked with exact use of terms, references to the literature studied;

- **"good"** the student had grasped the theoretical material, has the basic aspects of the content of the modules, allows some inaccuracies and contradictions in the reasoning of his judgments, violates the logic in the

presentation of his idea; according to the sum of the revealed knowledge the response contains a complete, but not exhaustive lightening of all the questions posed in the examination card, incomplete reasoning of main provisions, the violations of logic and consistency of presentation and understanding of the theoretical issues is not supported by the illustrations of communicative practice; the answer contains language & stylistic mistakes, inaccurate usage of terms, arbitrary interpretation of facts;

- **"satisfactory"** – student has basically learned theoretical knowledge, versed in the content of the modules, but he does not formulate his position, he sets out confused thoughts, makes mistakes during formulation of the basic concepts, makes many linguistic mistakes, superficially gives reasons for the provisions of the answer; according to the sum of revealed knowledge the answer is incomplete regarding lightening of all the questions; compositional disparities are revealed during the presentation, logic and consistency of presentation are violated, the theoretical principles are not illustrated with examples from communicative practices; the answer contains multiple errors, words and terms are wrongly used;

- **"unsatisfactory"** – the student has not mastered the training material of the module, he neither knows scientific facts nor is he versed in the original resources and recommended literature, he demonstrates a lack of scientific thinking, ignorance; the answer contains wrongly revealed questions, wrong argumentation; it has been set forth false statements, incorrect reference to the facts and their interpretation, wrong language was used.

SCALE OF EVALUATION

The sum of points for all kinds of learning activities during the semester	The rating according to the national scale

90-100	excellent
80-89	good
70-79	
60-69	satisfactory
50-59	
1-49	unsatisfactory

RECOMMENDED EDUCATIONAL AND SCIENTIFIC RESOURCES

Basic

1. Арнхейм Рудольф. Искусство и визуальное восприятие. — М.: Прогресс, 1974. — 386 с.

2. Бажак Кантен. История фотографии. — М.: АСТ, Астрель, 2006. — 159 с.

3. Бальтерманц Ирина. Специфика содержания и формы фотожурналистики. – М.: Изд-во МГУ, 1981. – 64 с.

4. Барт Ролан. Риторика образа // Барт Р. Избранные работы: Семиотика. Поэтика. — М., 1994. — С. 297-318.

5. Барт Ролан. Camera lucida. Комментарий к фотографии. — М.: Ad Marginem, 1997. — 220 с.

6. Беньямин Вальтер. Краткая история фотографии. — М.: Ad Marginem Press, 2013. — 144 с.

7. Беньямін Вальтер. Мистецький твір у добу своєї механічної відтворюваности // Беньямін Вальтер. Вибране. Пер.з нім. Ю. Рибачук, Н. Лозинська. — Львів: Літопис, 2002. — С. 53-91.

8. Бергер Джон. Искусство видеть. — М.: Клаудберри, 2012. — 184 с.

9. Березин Валерий. Фотожурналистика: учеб. пособие. — М.: Изд-во РУДН, 2006. — 159 с.

10. В мастерской фотожурналиста. Сборник статей / Под ред. О. А. Бакулина, Л. В. Сёмовой. – М.: Факультет журналистики МГУ имени М. В. Ломоносова, 2011. – 150 с.

11. Вершовский Антон. Стрит-фотография: открытие плоскости. Язык, история, эволюция идей непостановочной художественной фотографии. Учебно-методическое пособие. — СПб., 2011. — 256 с.

12. Ворон Николай. Жанры фотожурналистики: Учеб. пособие для вузов по спец. «Журналистика». – М.: Факультет журналистики, 2012. – 145 с.

13. Вторая реальность. Сборник статей по проблемам фотографии и фотожурналистики. Сост. В. Никитин, Ю. Матвеев. — СПб., 1999. - 56 с.

14. Головко Бориэль. Искусство пресс-фотографии: Очерк истории, теории и практики. – М.: МВПШ, 1990. – 134 с.

15. Горевалов С.І. Фотожурналістика в системі засобів масової комунікації: єдність слова і зображення: Навчальний посібник / Горевалов С.І., Зикун Н.І., Стародуб С.А. – К.: Київський міжнародний університет, 2010. – 296 с.

16. Дегтярев Александр. Фотокомпозиция: средства, формы, приемы. — М.: ФАИР, 2009. — 272 с.

17. Дыко Людмила, Головня Анатолий. Фотокомпозиция. — М.: Рипол Классик, 2013. — 266 с.

18. Журналістський фах: газетно-журнальне виробництво: навчальний посібник. – 2-ге вид., перероб. і допов. / Т. Приступенко, Р. Радчик, М. Василенко та ін.; за ред. В. Різуна. – К.: Видавничо-поліграфічний центр "Київський університет", 2012. – 352 с.

19. Зонтаг Сьюзен. Про фотографію. — К.: В-во Соломії Павличко "Основи", 2002. — 189 с.

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21. Клейгорн Майкл. Портретная фотография. Искусство работы с моделью. — М.: Эксмо, 2005. — 148 с.

22. Лапин Александр. Плоскость и пространство, или Жизнь квадратом. — М.: Л. Гусев, 2005. — 160 с.

23. Лапин Александр. Фотография как... Учебное пособие. — М.: Изд-во Московского университета, 2003. — 296 с.

24. Лыженков Андрей. Практическая фотожурналистика. — Тула, 2010. — 107 с.

25. Лэнгфорд Майкл. Теория и практика фотографии. — CompArtStudio, 2004. — 1288 с.

26. Максимишин Сергей. 100 фотографий. — СПб.: Галерея печати, 2015. — 141 с.

27. Мжельская Елена. Редакторская подготовка фотоизданий: Учеб.пособие. — М.: Аспект Пресс, 2005. — 112 с.

28. Михалкович Валентин, Стигнеев Валерий. Поэтика фотографии. — М.: Искусство, 1989. — 275 с.

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31. Наппельбаум Моисей, Наппельбаум Ида. От ремесла к искусству. Угол отражения. — М.: Рипол Классик, 2017. — 512 с.

32. Песочинский Дмитрий. Фотография как бизнес: с чего начать, как преуспеть. — СПб.: Питер, 2012. — 224 с.

33. Петерсон Брайан. Как снимать шедевры любой камерой. Сила экспозиции. — СПб.: Питер, 2011. — 128 с.

34. Савчук Валерий. Философия фотографии. — СПб.: Изд-во С.-Петерб. ун-та, 2005. — 265 с.

35. Стил Энди. Лучшие фотографы мира и истории создания их работ. Фотожурналистика. — М.: Арт-Родник, 2006. — 176 с.

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3. Вирильо Поль. Машина зрения. — СПб.: Наука, 2004. — 139 с.

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11. Краусс Розалинд. Подлинность авангарда и другие модернистские мифы. — М.: Художественный журнал, 2003. — 318 с.

12. Маклюэн Маршалл. Галактика Гутенберга: Сотворение человека печатной культуры/Пер. с англ. А.Юдина. Киев: "Ника-Центр", 2004. — 432 с.

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22. Ярбус Альфред. Роль движений глаз в процессе зрения. — М.: Наука, 1965. — 165 с.

Electronic resources

23. http://100photos.time.com/

24. http://foto.ua/

25. http://fotomuziejus.lt/

26. http://linnamuuseum.ee/en/museum-of-photography/

27. http://mamm-mdf.ru/

28. http://www.fotomuseum.nnov.ru/

29. http://www.fotomuzejs.lv/

30. http://www.goldencamera.com.ua/

31. http://www.mhf.krakow.pl/

32. http://www.mocp.org/

33. http://www.newseum.org/

34. http://www.westlicht.com/en/

35. https://birdinflight.com

36. https://day.kyiv.ua/uk/article/fotovystavka

37. https://photomuseum.lviv.ua/

38. https://uk.wikipedia.org/wiki/Михайлов_Борис_Андрійович

39. https://uk.wikipedia.org/wiki/Музей_новин_в_Україні

40. https://uk.wikipedia.org/wiki/Хмельницький_музей-студія_фотомистецтва

41. https://www.co-berlin.org

42. https://www.foam.org/

43. https://www.icp.org/

44. https://www.instagram.com/pinkhassov/

45. https://www.magnumphotos.com/

46. https://www.mep-fr.org/

Educational edition

Balaklitskiy Maxim A.

VISUAL JOURNALISM

Educational and methodical manual for students of the specialty "Journalism"